

"A C H O R U S L I N E"

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FADE IN:

The screen is dark red. We HEAR the repeated piano vamp of "ONE." At the end of the first vamp the MAIN TITLE FADES IN:

A CHORUS LINE

- 1 At the end of the second piano vamp the lettering 1  
FADES OUT leaving only the red screen.

Hold a beat, then very slowly CAMERA PULLS BACK as piano continues into the chorus of "ONE."

AS CAMERA PULLS BACK we realize the red background is an EXTREME CLOSEUP of wallpaper on the wall of:

- 2 INT. ROTUNDA - EMPTY BROADWAY THEATER - DAY 2

The following is shot silent over which we HEAR the piano. AS CAMERA PULLS BACK we SEE

LARRY, the assistant choreographer, in rehearsal clothes in a beat-up hat rehearsing the "ONE" routine. Then we SEE a rehearsal pianist at a spinet and ZACH, the choreographer-director, watching LARRY.

After a few beats, Zach tells them to hold it. Zach goes to Larry, changes one of the steps.

He HEARS something and looks up.

We SEE on the balcony of the rotunda, ROBBY, the stage manager, with a four-foot roll of Mylar which he drops, unfurling the roll to the floor below.

ZACH is delighted, yells his approval to Robby and continues the dance combination with Larry, as the principal credits continue.

KATE, the costume designer, comes through the open doors of the empty theater. She waits for Zach to turn, then when he sees her, goes to him to get his approval of the glitzy top hat.

ZACH indicates he wants more glitz, then gives it to LARRY, who uses it instead of the beat-up hat, as he continues the combination.

The music segues into the standard show-biz pick-up.

LARRY

(yells)

Again!

3 INT. STAGE - FULL SHOT - DAY 3

Center stage, TWENTY-FOUR DANCERS, MALE AND FEMALE, in rehearsal clothes, their backs to CAMERA, are facing dance mirrors which line the wall upstage. They are following Larry, in front of them, who is teaching a combination of steps being used to audition the dancers.

4 THIRTY DANCERS. having already learned the routine, 4  
are waiting stage left.

5 Stage right is another group of FORTY DANCERS 5  
waiting to learn the combination.

6 During the following, CAMERA MOVES through the 6  
lines of dancers.

LARRY (contd)

Step, push, step, step,  
touch, kick...Again.  
Step, push, step, step,  
touch, kick...Again.

WIDE SHOT

Revealing the whole stage with TWENTY-FOUR DANCERS  
in front of mirrors.

LARRY (contd)

Step, push, step, step,  
touch, kick...Again.

MOVE IN TO FEATURE VAL.

LARRY (contd)

Step, push, step, step,  
touch, kick. Right.

That connects with  
Turn, turn, right, left,  
hop, step, pivot, step,  
touch, kick and down.

Got it? Going on and...  
Turn, turn, right, left,  
chest, step...five, six, seven, eight.

Turn, turn, right, left.  
Chest, step, pivot, step.  
Walk, walk, walk.

The last part is  
Pivot, step, walk, walk, walk.  
(MORE)

LARRY (contd)

Reviewing from the last turn,  
five, six, seven, eight.  
Turn, turn, right, left.  
Chest, step, pivot, step.  
Walk, walk up, down.

Okay. Girl in pink warm-ups,  
girl in white tank top, boy in  
jeans, and ponytail on end,  
stage right.

The rest, thank you very much.  
Next group.

(the next group runs  
on from the wings)

And start...five, six, seven, eight.

EXT. TRIBORO BRIDGE - HELICOPTER SHOT - DAY

We pick up a taxi crossing the bridge.

Featuring the cab, we circle around it 180° to reveal  
the Island of Manhattan in the background. During this,  
we continue to hear Larry's voice, the piano, and the  
sound of dancers.

LARRY'S VOICE

Turn, turn, right, left,  
chest, step.  
Pivot, step, walk, walk, walk...  
(continuing)

The helicopter leaves the bridge and starts speeding over  
the buildings of Manhattan. Arriving at the center of the  
theater district, we hover over 45th Street, then zoom down  
to the stage door alley of the Majestic Theater where we  
SEE about 200 MALE AND FEMALE DANCERS waiting in line to  
audition. The line extends from the stage door out to 45th  
Street.

INT. STAGE - FULL SHOT - DAY

Larry is now watching a group of TWELVE FEMALE  
DANCERS including CONNIE and JUDY as they finish the  
combination. Waiting, stage right are forty dancers.  
Stage left are forty-five.

LARRY'S VOICE

Left, right, point, turn, clap, point,  
Ball, change, left, right, up,  
Down, look, look...and through  
One, two, turn, turn and up...  
Ball, change, run, run, leap  
Cross...contract...

(MORE)

8      CONTD

8

LARRY'S VOICE (contd)  
 (when the girls finish)  
 ...Pink T-shirt, headband, yellow  
 leotards, black top, redhead,  
 blue leg warmers, stage left.

The rest, thank you very much.  
 (to wings)  
 Next group.

The group on stage leaves as the second group comes on.

9      EXT. STAGE DOOR - DAY

9

In the stage door is ROBBIE, an assistant stage manager, and KIM, a young secretarial type. Robbie is taking the names of those going in as he issues them numbers. He writes the names and numbers on individual index cards and hands them to Kim. We hear Larry's voice, the piano, and the sound of dancers continuing. The dancers Larry has rejected come out of the stage door, passing those waiting in line, of whom there are about a hundred and fifty left. One of these, near the front is BOBBY, in his mid-20's, the quintessential WASP.

A rejected dancer comes out of the stage door.

BOBBY  
 (to Reject)  
 What's he looking for?

REJECT  
 Baryshnikov.

Among those in line are AL, 28, macho, muscular, a New Yorker; and KRISTINE, 18, pretty, shy, very nervous and insecure. She adores Al; looks to him totally for strength and support and, made even more anxious by what the Reject said, turns to Al.

AL  
 Don't worry. You'll be terrific.

10      EXT. THEATER STREET - ANOTHER ANGLE - FEATURE BEBE

10

Fragile, 19, she carries a dance bag. As she comes down the street toward the line, she stops. She takes her place at the end of the line.

11      INT. STAGE - DAY

11

Larry watches another group of twelve female dancers finish. Stage right, forty. Stage left, fifty.

11 CONTD

11

LARRY

Turn, turn, turn, step, hitch-kick, back.

Okay! Girl in black [Sheila], girl in scarf, stage left. The rest, thank you very much.

(turning to those waiting, right)

Next group.

12 INT. STAGE

12

A group of twelve girls from stage right comes running to center stage. The TWO GIRLS Larry told to stay join the group, stage left, as the others leave.

LARRY

Five, six, seven, eight.

13 EXT. TAXI SPEEDING DOWN THE EAST SIDE DRIVE - DAY

13

We continue to hear Larry and dancers.

LARRY'S VOICE

Step, push, step, step, touch, kick...Again.  
Step, push, step, step, touch, kick and down.

That connects with  
turn, turn, right, left.  
Hop, step, pivot, step,  
touch, kick and down.

14 INT. STAGE - DAY

14

Larry is working with a group of twelve male dancers. Stage right, thirty. Stage left, seventy.

LARRY

Pull, throw and shoulder, look, look, chest, contract, throw.  
Step, up, down and two and three and four and head, step, step, hit, sharp, sharp, fists, stay, low and release.

15 IN WINGS - FEATURE SHEILA AND BOBBY

15

SHEILA, 29, is beautiful, statuesque. She always moves slowly, sensuously, oozing confidence. At the moment she is pinning her hair back, tightly against her head,

15      CONTD

15

emphasizing her high-fashion model's cheekbones. Beside Sheila is Bobby. They are old friends. He is whispering a funny, bitchy piece of gossip.

## FEATURE VAL

Walking past them. In her early 20's, she has a neat little body. Sheila turns to look at her, instinctively comparing Val's body to her own.

## FEATURE CONNIE

Watching Val come toward her. CONNIE, 23, is Chinese, four feet ten, and completely flat-chested. She looks at Val with undisguised awe and envy.

Val stops beside Connie and bends over to fix her shoe. As she does, her perfect breasts almost fall out of her leotard.

Connie flops her hand loosely up and down in the classic Italian gesture for "incredible!" Val smiles warmly, proud of her body.

During the above, we SEE Larry and the dancers on stage, and continue to HEAR Larry's voice and the piano.

16      EXT. ALLEY TO STAGE DOOR - DAY

16

Robbie and Kim are still in the doorway taking names and issuing numbers. About 20 people are still in line. Fifteen of these, including Al, Kristine and Bebe enter the stage door as more rejects leave.

17      EXT. TAXI STUCK IN MIDTOWN TRAFFIC - DAY

17

We SEE angry motorists, truck drivers, cab drivers blowing their horns and yelling at each other, but HEAR only the piano, dancers, and Larry's voice. (New dialogue)

We SEE CASSIE, 28, for the first time as she sticks her head out to see what the hold-up is. A truck is blocking the intersection; the driver deliberately acting nonchalant, just to be infuriating. Cassie yells at the driver. We do not HEAR her dialogue; only the sound of Larry's voice, piano and dancing feet continuing.

18      INT. THEATER - ON STAGE - DAY

18

Larry watches a new group of twenty dancers, including Bebe, Al, Kristine and Bobby. Eighty stage left.

LARRY

Hold it, hold it. The lines are all wrong.

(to Bebe)

You. Come forward. Watch this. This is right. Five, six, seven, eight.

LARRY'S VOICE

Hit, hit, hit, hit.

Down, up, push, back.

(to group)

Okay. See what I'm saying? Just like that. Everybody from the last section. Five, six, seven, eight.

After dancers finish the combination:

LARRY

(indicating various people including Bebe, Al and Kristine, and Bobby)

Stay, stay, stay, stay... the rest, thank you very much.

(CONTINUED)



18      CONTD

18

He steps forward and calls out front.

LARRY

Okay, Zach....

19 LONG SHOT - THE LIGHT FROM A GOOSENECK LAMP -  
LARRY'S POV

19

Near the back of the house, at the end of a row, a board has been placed over several seats to serve as an improvised desk. All we can see in the LONG SHOT is the light from a small gooseneck lamp on the desk. In the dark, behind the lamp, is the shadowy figure of Zach, shot realistically in available light. Beside him we can dimly distinguish the figure of a young girl, KIM, his secretary as she hands him a batch of index cards.

20 CLOSE SHOT - LARRY

20

LARRY

(continuing)

Zach? That's the lot.

21 CLOSE SHOT - ZACH

21

ZACH

Okay...everybody on stage...

22 ON STAGE

22

100 dancers run on stage.

23 CLOSE SHOT - ZACH

23

ZACH

Let's do the whole combination  
from the top...

(closes his eyes,  
visualizing, then  
yells)

A five, six, seven, eight!!

Suddenly, in a shock effect designed to startle the audience, the CAMERA ZOOMS BACK so quickly it almost makes us dizzy, going from the TIGHT SHOT of Zach to the stage, over the heads of the dancers who are facing mirrors. On their turn, we

24 CUT TO THE FULL STAGE and HEAR for the first time  
the blast of a full orchestra.

24

- 24 CONTD 24
- LONG SHOT - THE STAGE (ZACH'S POV)
- We SEE the group of 100 dancers on stage dancing the jazz combination.
- 25 FEATURE ZACH 25
- Watching; focusing on one.
- 26 CLOSE SHOT - PAUL 26
- He comes up from bottom of frame. He is 24, Puerto Rican. Behind Paul's smile is pain.
- 27 MED. SHOT - ZACH (INCLUDING DESK TOP) 27
- It is filled with a number of props. We notice in particular an unusual, expensive, traveling alarm clock and a Bojangles cigarette lighter; a legal pad on which Zach is doodling with a felt-tip pen. Zach reveals the anguish he sees in Paul's face as he unconsciously draws a man trapped in a box so tight it is suffocating him.
- 28 FULL SHOT - THE DANCERS (STILL SEEN THROUGH ZACH'S EYES) 28

LARRY'S VOICE

Ready, and, five, six, seven, eight.  
Again...Again...Again...Again.

During this we FEATURE SHEILA in the middle of the hundred dancers. She is dancing beautifully until she misses a step. She stops and, confident of herself, goes off as the others continue dancing.

LARRY'S VOICE

Push...Push...Push.

CLOSE SHOT - BEBE

She snaps her head forward each time Larry says "push." She does this with great style and intensity.

WIDE SHOT - THE HUNDRED DANCERS AND LARRY

LARRY

From the top. Five...six...seven  
...eight...

The dancers' hands come up as they move camera left to right. As they move back, camera right to left, they repeat the same movement.

28 CONTD

28

## LARRY'S VOICE

One-a-two, three a-down.  
 Five, six, seven, down.  
 One-a-two, three and four  
 Five, six, hop, hop, down,  
 down, up, down, down, up,  
 down, down, up, down, down, up,  
 five, six, seven, eight.

MOVE INTO CLOSE SHOT OF KRISTINE. PAN WITH her look to reveal Al beside her, as he turns to look at her. They smile at each other.

29	OMITTED	29
30	OMITTED	30
31	OMITTED	31
32	OMITTED	32
33	FULL SHOT - THE DANCERS	33
34	FEATURE ZACH	34
	Zach searches for those who have something unique about them.	
35	FULL SHOT - DANCERS	35
35A	FEATURE MAGGIE	35A
36	CLOSE SHOT - BEBE	36
37	CLOSE SHOT - ZACH	37
	He is fascinated by something he sees.	
38	EXTREME CLOSEUP - BEBE	38
	We notice that what seems at first glance to be fear, is something else; more complex.	
39	CLOSE SHOT - ZACH	39
	He doodles a girl's haunted face, resembling Munch's painting of the screaming woman on the bridge.	
40	ON STAGE - ZACH'S POV	40
	We WATCH them all through Zach's eyes, then MOVE IN TO:	
	FEATURE GREG:	

- 41      FEATURE MORALES      41  
 Puerto Rican, 23, pretty, feisty, energetic, funny  
 and very appealing.
- 41A    FULL SHOT - THE HUNDRED DANCERS      41A
- 42      OMITTED      42  
 SHOCK CUT TO:
- 43      EXTREME CLOSEUP - POLICE WHISTLE      43  
 It blasts loudly, shrill, jarring, unexpected. We  
 SEE only the whistle between Zach's lips, eerily  
 lit from below by the gooseneck lamp.
- 44      ON STAGE - THE DANCERS      44  
 The seasoned dancers, used to whistles being used  
 during auditions and rehearsals, stop; the uninitiated  
 look around, confused, startled.

ZACH'S VOICE

Larry!

LARRY goes down the steps from the stage to the aisle  
 and hurries to Zach.

- 45      FEATURE PAUL      45  
 He checks the Saran Wrap wrapped around his knee.  
 ANOTHER ANGLE - INCLUDE MORALES

MORALES

(in Spanish)

Does that work, that stuff?

PAUL

(in Spanish)

A little bit. Better than  
 nothing.

MORALES

(in Spanish)

What does it do?

PAUL

(in Spanish)

Keeps it warm.

45      CONTD

45

Mark is watching with great interest.

MARK

What exactly does that do, the  
Saran Wrap?

PAUL

Keeps the joint warm.

MORALES

Don't talk dirty.

46      MED. SHOT - ZACH'S LIGHT

46

In the dim light from the lamp we SEE Larry squatting  
in the aisle beside Zach. Kim is on the other side of  
Zach.

Larry takes a handful of index cards from Zach and runs  
down the aisle toward the stage.

LARRY

(calling to the  
dancers as he goes)

Okay, we're going to put you into  
groups now. When I call your  
number, I'll tell you where you're  
going to be in the formation.

47      ON STAGE - FEATURE JUDY

47

Tall, gangling, 22, she's from Texas and is proud of it.  
A little dim, she considers herself just a plain ol'  
country girl, scratching wherever she itches when she is  
ill at ease.

JUDY

Oh, God. I forgot my number!

48      ANOTHER ANGLE - FEATURE LARRY

48

As he jumps on stage.

LARRY

When I find a number without a  
person, it's you. Okay, girls  
first.

(reading from  
first card)

Number two, downstage ...

(Morales hurries into  
position, Larry reads  
second card)

(MORE)

48      CONTD

48

LARRY (contd)  
 ...number nine, upstage...  
     (Connie quickly moves  
     into position)  
 ...number ten, downstage...  
     (Girl in green moves  
     into position)

We continue to SEE Larry reading from the cards, calling out the names and we SEE the girls move into position.

49      CUT TO A VERY HIGH, VERY WIDE ANGLE FROM JUST BELOW      49  
     THE GRID

Long, sharp shafts of light cut through the darkness from a skylight, down across the empty hanging pipes.

From the dancers, far below, we HEAR one anonymous girl whisper.

GIRL'S VOICE  
     (whispering, intensely)  
 God, I hope I get it!

MORE VOICES  
     (intense whispering)  
 I hope I get it!

ALL  
     (singing)  
 HOW MANY PEOPLE DOES HE NEED?  
 HOW MANY PEOPLE DOES HE...  
 GOD, I HOPE I GET IT.  
 I HOPE I GET IT.  
 HOW MANY BOYS, HOW MANY GIRLS?

HOW MANY BOYS, HOW MANY...?

The singing cuts off and over the vamp we HEAR the dialogue again, as the lighting returns to reality.

50      ON STAGE - LARRY AND DANCERS

50

LARRY  
 ...number 23, upstage...  
     (no response)  
 ...23?  
     (he looks at the  
     card again)  
 Judy Monroe?

Waking up, Judy rushes into position.

50      CONTD

50

JUDY  
Twenty-three!

LARRY  
Stage left, girls. Second group.  
Number 37, downstage.  
(Bebe steps out)  
Number 60, upstage...  
(a dancer steps out)

Again, we abruptly stop hearing the dialogue as we SEE  
Larry continue to call out the names and the girls take  
their positions.

51      HIGH SHOT - THE GROUP

51

ALL  
(singing)  
LOOK AT ALL THE PEOPLE  
AT ALL THE PEOPLE  
HOW MANY PEOPLE DOES HE NEED?  
HOW MANY BOYS, HOW MANY GIRLS?  
HOW MANY PEOPLE DOES HE...

BEBE  
I REALLY NEED THIS JOB.  
PLEASE GOD, I NEED THIS JOB  
I'VE GOT TO GET THIS JOB.

52      OMITTED

52

53      INT. ON STAGE - DAY

53

Realistic lighting.

LARRY  
...Number 81, downstage...  
(Greg moves out)  
...Number 84, upstage...  
(Bobby steps out)  
Okay, boys, stage left. Let's  
do the ballet combination.  
First group of girls, second  
group follow. One, two, three,  
four, five, six...

The first group of girls begin a ballet combination.

FEATURE MORALES

As she dances, her tongue, sticking out.

53      CONTD

53

LARRY

Morales, you're dancing with  
your tongue again.

MORALES

Shit.

The first group of girls finish the combination, and the  
next group comes on.

54      MED. SHOT - ZACH

54

For the first time we get a good look at Zach's desk  
covered with the props that define his character. As  
well as the Bojangles lighter and the little clock and  
legal pad, there is the police whistle, a water glass  
and thermos pitcher, a plain white coffee mug, a kitsch  
ashtray, stacks of index cards, many different colored  
felt tip pens in a space-age holder, a wireless mike, a  
script bound in expensive leather, a yellow old-fashioned  
"cricket clicker."

Every item is so precisely lined up they tell us that the  
person who arranged these articles is compulsively  
meticulous. Zach's hand moves a pencil a fraction of an  
inch to line it up perfectly with another one beside it.

Zach picks up and flips open the hat of the Bojangles  
lighter, lighting the wick; we SEE the flame move to a  
thin cigar between Zach's lips. A puff of smoke envelops  
the lamp.

ZACH

Girl in green! Any ballet?

55      ON STAGE - FEATURE A GIRL IN GREEN LEOTARD

55

She doesn't realize Zach is talking to her.

ZACH'S VOICE

Girl in green!

She looks down, realizes she's wearing green.

GIRL IN GREEN

(still dancing)

Me?

ZACH'S VOICE

Any ballet?

GIRL IN GREEN

No.



55      CONTD

55

ZACH'S VOICE

Don't dance.

She doesn't understand; continues dancing.

56      MED. SHOT - ZACH

56

Zach impatiently crushes the cigarette out in the ashtray.

ZACH

Don't dance!

57      ON STAGE - FEATURE GIRL IN GREEN

57

She stops, bursting into tears. Larry puts his arm around her. The dancers stop.

FEATURE ZACH

He looks at his clock, impatiently.

ZACH

(into mike)

Let's go, Larry!

ON STAGE - FEATURE LARRY AND GIRL IN GREEN

Larry, embarrassed, stops comforting the girl in green. She goes off.

LARRY

(to dancers)

Going on.

Five, six, seven, eight.

They continue dancing.

58      IN THE WINGS - FEATURE MAGGIE, SHEILA, BOBBY AND BEBE 58

Bobby is helping Sheila warm up, ballet style.

SHEILA

Sounds like God got out of the wrong side of bed this morning.

BOBBY

I hate his auditions. I don't mind being treated like puppets, but worms?

Bebe, already nervous, hearing how tough Zach is, walks away to avoid hearing any more.

58      CONTD

58

MAGGIE  
Or merchandise.

\*

SHEILA  
Personally, I wouldn't mind him  
being such a shit if, at least,  
he wasn't talented.

\*

LARRY'S VOICE  
Next group, and...

59      STAGE

59

The third group of girls do the ballet combination.

\*

\*

\*

60      FEATURE MIKE, VAL, AND GIRL WITH CRAMPS

60

GIRL WITH CRAMPS  
Is my body trying to tell me  
something? Every audition I  
go to I get my period.

61      ON STAGE - LARRY AND GROUP OF BOYS

61

LARRY  
Arms, second, fifth, first. I  
want to see it. Again. One,  
two, three, four, five, six...

The group of boys begin the combination.

LARRY  
(to boy wearing headband)  
Boy in headband, keep your head up.

The boy is so absorbed in what he is doing, he doesn't  
hear Larry.

LARRY  
Headband, head up!

The boy wearing the headband looks up, seems to have  
heard but a second later continues to look down, obviously  
unable to break what has become a bad habit.

The group finishes the combination.

LARRY  
Second group.

62 ON STAGE

62

The first group runs off, the second group runs on.  
DON looks at his watch as he starts off, then stops  
at Larry.

DON

How long's he going to keep us?

LARRY

Long.

DON

My day job starts at four.

LARRY

Better call in sick.

Don hesitates, then decides to stay as the third group  
begins the combination.

LARRY

Up! Up! Up!

The third group of boys finishes the combination.

LARRY

First group of girls.  
(continuing)

63 ON STAGE

63

As the girls in the first group take their positions,  
we SEE Larry demonstrate the jazz combination but all  
SOUND stops abruptly and the only thing we hear is the  
ensemble singing.

BOY IN HEADBAND

GOD, I REALLY BLEW IT.

BEBE

I REALLY BLEW IT.

GIRL IN GREEN

HOW COULD I DO A THING LIKE THAT?

ALL

HOW COULD I DO A THING LIKE THAT...  
NOW I'LL NEVER MAKE IT  
I'LL NEVER MAKE IT

SHEILA

HE DOESN'T LIKE THE WAY I LOOK.

63 CONTD

63

CONNIE  
HE DOESN'T LIKE THE WAY I DANCE.

JUDY  
HE DOESN'T LIKE THE WAY I...

The introspection ends. We now HEAR the jazz combination continuing.

LARRY  
(to Kristine)  
Girl in brown, much better, but  
still too much tension.

64 IN WINGS - FEATURE AL

64

Al is watching Kristine with apprehension.

LARRY'S VOICE  
Face, neck and shoulders. Relax.  
Five, six, seven, eight.

65 EXT. BROADWAY BETWEEN 44TH AND 45TH STREET - DAY

65

Cassie's taxi is stuck in traffic. Cassie puts some money in the driver's tray, gets out, takes a canvas overnight bag and a dance bag out of the cab and starts hurrying toward 45th Street.

66 INT. STAGE ENTRANCE - DAY

66

Cassie comes in, puts her bags down, and goes to the stage DOORMAN, who sits inside his booth.

The doorman is watching a ballgame on a small TV set; he doesn't bother to look up when Cassie approaches.

CASSIE  
Could I see the director a minute?

DOORMAN  
You can leave him a note.

67 ON STAGE

67

The group finishes.

LARRY  
Next group.

The group on stage runs off left, as the next group runs to center.

- 67      CONTD      67
- LARRY  
Five, six, seven, eight, a one...
- 68      IN WINGS - FEATURE RICHIE      68
- A young black BOY, 22, he is so full of energy he can't contain himself. He moves, dances, jumps, spars -- more like a prizefighter than a dancer.
- 69      FEATURE BEBE AND MAGGIE      69
- Bebe, tense, goes to a private corner where she can't be seen and takes a few seconds, finally managing to keep from hyperventilating.
- 70      FEATURE MAGGIE      70
- Maggie, off to one side, is practicing the combination along with the girls who are doing it on stage. She does it perfectly.
- Larry can be seen, b.g., on stage.
- LARRY  
Next group.
- 71      ON STAGE      71
- Maggie, Val, Sheila and Girl hurry on stage. Richie, in his eagerness, mistakenly goes out with the girls getting halfway there before he realizes his mistake and runs back to the wings.
- LARRY  
A five, six, seven, eight. A one...  
(to Val)  
Dance out.
- FEATURE VAL
- She doesn't know what he means.
- LARRY  
Dance out!
- Val, unintentionally comic, increases her intensity.
- LARRY  
Hold it. Hold it. Stop!  
(to Sheila)  
Sheila, do me a favor. Dance  
upstage.  
(MORE)

71 CONTD

71

LARRY (contd)  
(he turns to Val)  
You downstage.

Condescendingly, and with great reluctance, Sheila,  
taking her time, changes places with Val.

LARRY  
A five, six, seven, eight!  
A one...

As they do the combination, Sheila misses several steps.

LARRY  
Don't you know the combination,  
Sheila?

SHEILA  
I knew it when I was in front.  
The girls go off.

LARRY  
First group.  
(to a lanky boy  
running on)  
Chewing gum? Get rid of it.

The lanky boy takes some gum from his mouth, looks around  
for a place to put it; finally, in desperation, puts it  
behind his ear.

LARRY  
A five, six, seven, eight!

The group begins the combination.

72 INT. STAGE ENTRANCE - DAY

72

The doorman is still watching the ballgame. Cassie  
finishes writing the note as Kim, Zach's 19-year-old  
secretary, passes. She carries a clipboard.

CASSIE  
(to doorman)  
It's really important I get this  
to the director right away.

Kim, overhearing Cassie, goes to her.

KIM  
May I help you? I'm his secretary.

72      CONTD

72

CASSIE

Would you take this to Zach,  
please?

KIM

May I ask what it's in reference  
to?

CASSIE

Just tell him Cassie wants to  
see him.

KIM

Cassie...

(realizes she knows  
her, but can't remember  
Cassie's last name)

Didn't you used to be a dancer?  
I saw you -- right here in this  
theatre, wasn't it? I was in  
the tenth grade. You stopped  
the show.

(realizing how she has  
made Cassie feel)

I'm sorry. I didn't...I'll give  
it to him right away.

She goes off.

Cassie hesitates, turns and walks slowly toward the stage.

73      FEATURE LARRY - CASSIE'S POV

73

Larry is watching a group of boy dancers (including  
Richie) doing jazz combinations.

CLOSE SHOT - LARRY

He sees Cassie, squints, not quite sure he really sees  
her.

74      FEATURE CASSIE - LARRY'S POV

74

Seeing Larry look at her, she waves.

75      FEATURE LARRY

75

Surprised and delighted to see her, he starts toward  
her.

LARRY

My God!

75 CONTD

75

He gives her a big hug, swinging her around.

LARRY  
What are you doing here? My  
God, I can't believe it!

76 ON STAGE - LARRY AND CASSIE

76

Larry pulls Cassie on stage.

LARRY  
(calling)  
Zach! Look who's here!  
(music stops)

77 CLOSE SHOT - ZACH

77

The sight of Cassie, so unexpectedly, makes his heart skip a beat.

78 ON STAGE - CASSIE - ZACH'S POV

78

For a brief moment, Cassie stands with Larry in front of the crowd of dancers.

79 INT. ZACH'S LOFT (FLASHBACK #1)

79

Seen as Zach remembers it. Cassie steps forward. As she moves, her image is suddenly multiplied many times by a series of mirrors which, combined with the intensity of the light, gives the illusion of dazzling color, energy, joy, Life.

(END FLASHBACK #1)

80 MATCH SHOT OF CASSIE ON STAGE (IN PRESENT)

80

Smiling nervously, trying to see Zach, but only able to see his lamp and the dark.

CASSIE  
Zach?

81 CLOSE SHOT - ZACH

81

Zach has regained his cool, and when he speaks he is not uncordial, but distant.

ZACH  
Hi, Cassie.



82 ON STAGE - CLOSE SHOT - CASSIE

82

CASSIE

I'm sorry to bust in like this...

ZACH'S VOICE

It's good to see you...but we're running late.

(a beat)

I'll call you.

CASSIE

It's really important I see you, Zach.

82A CLOSE ON ZACH

82A

During above Kim comes to him with a contract to be signed in two places. He signs as indicated.

83 LONG SHOT - ZACH'S LIGHT - CASSIE'S POV

83

ZACH'S VOICE

(firmly)

I'll call you, Cassie! Leave your number with Larry.

He turns the light out.

84 ON STAGE - TWO SHOT - LARRY AND CASSIE

84

She is shaken. Larry, embarrassed for her, crosses with her to the wings.

LARRY

Hang around till the first break. You know Zach when he....

ZACH'S VOICE

Let's go, Larry!

Larry goes back on stage, leaving Cassie not knowing what to do or where to go.

85 ON STAGE - DANCERS

85

They are reacting to what has just happened between Cassie and Zach. The old-timers like Sheila and Bobby look at each other, knowing the history of Cassie and Zach. The new kids are puzzled.

LARRY

Okay. Let's go. Five, six, seven, eight...

- 85      CONTD      85
- Larry continues with the group that was interrupted doing the jazz combination.
- 86      IN THE WINGS - CASSIE      86
- She stands a moment, then looks out toward Zach's light which is still off.
- 87      MED. SHOT - KIM - ZACH'S DESK      87
- MOVE WITH KIM as she crosses from the left aisle to Zach's desk near the right aisle and hands him Cassie's note. Zach turns on the light. An OLD MAN is delivering coffee from a local deli. Kim pours the coffee from the cardboard container into Zach's white mug, putting the empty container into the wastebasket as Zach opens Cassie's note, reads it, then squeezes the note into a tight ball, throws it into the wastebasket, and lights a small cigar with his Bojangles lighter.
- 88      IN THE WINGS - CLOSEUP - CASSIE'S FACE      88
- Looking out front.
- 89      LONG SHOT - ZACH'S LIGHT (CASSIE'S POV)      89
- Seeing the lighter's little flame in the dark brings back a memory to Cassie.
- 90      EXT. ANTIQUE SHOP WINDOW - DAY (FLASHBACK #2)      90
- In the window we SEE a CLOSE SHOT of the Bojangles lighter. PULL BACK TO SEE the reflection of Cassie's face appearing in the window. She is beaming.
- WIDER SHOT
- Carrying her dance bag, she turns and starts into the store.
- (END FLASHBACK #2)
- 91      INT. THEATER - CLOSE SHOT - CASSIE (IN PRESENT)      91
- Larry's voice makes her turn.
- LARRY'S VOICE  
(over above)  
Again! A five, six, seven, eight!  
A one...

92 CLOSE SHOT - ZACH 92

He looks at the Bojangles lighter in his hand. The memory is a pleasant one, which makes him smile. He reaches into the wastebasket, takes out her note and smooths out the wrinkles, folds it and puts it in his pocket.

93 ON STAGE - FEATURE BOY DANCERS 93

As the second group dances, Richie leaps so high and so hard he jumps out of formation. Larry catches him in mid-air.

Both Larry and Richie laugh.

LARRY  
(to Ritchie)  
Bring it down. You're doing  
fine. Five, six, seven, eight.

94 CORRIDOR 94

MOVE WITH Cassie as she starts walking, without knowing where to go. She sees an empty dressing room and goes inside.

ZACH'S VOICE  
Larry! Would you come here, please?

95 INT. EMPTY DRESSING ROOM - DAY 95

Cassie comes in. It has a mass of memories for her. There is no place to sit.

Suddenly, inexplicably, she starts to laugh at the ludicrous situation she's gotten herself into. She slaps her forehead, which is a mannerism of hers.

96 INT. AUDITORIUM - MED. SHOT - ZACH'S LIGHT 96

Larry, coming up the aisle, goes to Zach. Kim, in the shadows, is writing with a pen light.

LARRY  
You came down a little hard on  
Cassie, don't you think?

CLOSE SHOT - ZACH

He knows he did; is not pleased with himself for doing it.

ZACH  
Okay, we're eliminating down.  
(MORE)

96      CONTD

96

ZACH (contd)

When Larry calls your number,  
please form a line.

Zach gives Larry the index cards on which Kim has been writing. Larry takes the cards and starts down the aisle.

97      CAMERA MOVES with Larry onto stage.

97

LARRY

(going down the aisle)

Girls first...

(he goes on stage)

Number two...

(Morales runs for  
left and starts  
the line)

Number nine...

(Connie, delighted,  
laughs, hurries to  
join Morales)

Number ten...

(Kristine looks at  
Al. She can't  
believe she made  
it. He mouths the  
words "go ahead!"  
She joins the line)

Number 23...

(no one responds;  
Larry looks at  
the card)

Judy Monroe?

JUDY

(waking up; laughs  
as she runs on)

Twenty-three!

LARRY

...Number 37...

(Bebe moves out)

...149...

(Maggie confidently  
steps out)

...152...

(Sheila looks around,  
savoring the moment,  
grins at Bobby, then,  
taking her time, sen-  
suously joins the line)

...179.

Val goes to take her place which is supposed to be next to Sheila, but after looking at Sheila, Val goes all the way to the other end of the line and stands beside Morales -- no competition physically.

ZACH'S VOICE

Other girls, thank you very much.

The girls who were eliminated go off, right. Some angry, some crushed, etc.

LARRY

Boys. Number 17...

(Don steps out and  
starts a line behind  
the girls)

Number 44...

(Richie leaps out  
and joins the line)

... 45...

(Paul steps out;  
shyly, nervously)

...63...

(Mark runs out  
excitedly; a child)

...67...

(Mike steps out;  
delighted)

...81...

(Greg looks triumphantly  
at Bobby, then takes  
his place in line)

...Number 5...

(Al joins the line)

...84.

(Bobby, after a look  
at Sheila, moves very  
slowly and dramatically,  
as if he were the star)

ZACH'S VOICE

Other boys, thank you very much.

The boys who have been eliminated react in their individual ways and exit right.

Those who have been chosen are very excited, thinking they have the job. Al and Kristine hug; Bobby, Sheila and Greg all congratulate each other. Others introduce themselves to each other, inasmuch as they believe they will be working together for sometime.

97 CONTD

97

ALL  
GOD, I'VE REALLY GOT IT  
I'VE REALLY GOT IT

SHEILA  
I KNEW HE LIKED ME ALL THE TIME.

BOBBY  
I KNEW HE LIKED ME ALL THE TIME.

MORALES  
I KNEW HE LIKED ME ALL THE...

ZACH'S VOICE  
Settle down, please! We're running  
late and there's a lot to do before  
the next elimination. Give Larry  
your pictures and resumes, please.

The dancers are surprised and crestfallen to realize there  
is still a chance they might be eliminated.

98 SHEILA AND BOBBY

98

They look at each other, their expressions saying, "Oh,  
Christ! More?"

BEBE

Closes her eyes, wondering if she can get through it.

PAUL

Panic on his face. He hides it with a smile as Connie  
comes to him. She shrugs.

DON

Looks at his watch, is anxious about having to stay  
longer.

99 ANGLE ON WINGS

99

As they go to the wings on both sides of the stage to  
get their pictures from their dance bags, they continue  
singing their thoughts.

ALL  
GOD, IT ISN'T OVER

MAGGIE  
WHAT'S COMING NEXT?

99      CONTD

99

ALL  
IT ISN'T OVER

MIKE  
WHAT HAPPENS NOW?

ALL  
I CAN'T IMAGINE WHAT HE WANTS.

BEBE  
I CAN'T IMAGINE WHAT HE...

ALL  
GOD, I HOPE I GET IT.  
I HOPE I GET IT  
I'VE COME THIS FAR, BUT EVEN SO  
IT COULD BE YES, IT COULD BE NO  
  
HOW MANY PEOPLE DOES HE...?  
I REALLY NEED THIS JOB

PAUL  
MY UNEMPLOYMENT IS GONE.

AL  
PLEASE GOD, I NEED THIS JOB.

SHEILA  
I THOUGHT I HAD IT FROM THE START.

ALL  
I'VE GOT TO GET THIS SHOW.

100      CLOSE SHOT - ZACH

100

ZACH  
Larry, get the pictures and  
resumes.

101      EXTREME CLOSEUP - BEBE

101

Smiling, she is full of confidence; beautiful, gentle,  
and glamorous.

CAMERA PULLS BACK TO REVEAL that it is not her real  
face, but a photograph which she is handing to Larry.

As she does so, we PAN to her real face. In direct  
contrast to the face in the picture, she is plain  
and, at the moment, tortured.

102 EXTREME CLOSEUP - MARK 102

In his photograph, which he is holding out to Larry, he looks sophisticated, a seasoned man of the world, but when we PAN TO his real face, we SEE the eager, optimistic, naive kid he really is.

103 STAGE - EXTREME CLOSEUP - MORALES 103

Her photograph, as she hands it to Larry, is heavily dramatic; a serious actress, but when we PAN TO her real face, we SEE her as an ordinary, good-hearted Puerto Rican street kid.

104 STAGE - CLOSE SHOT - REAL PAUL (not his photograph) 104

In contrast to the others, we SEE the real person first. He takes his photo from his dancer's bag, which is beside a mirror. Paul looks at the photo, noting with irony the contrast between his idealized image and his real self. His photograph is of a strong, confident, handsome, sexy, masculine Latin leading man. The real Paul is a loser. His eyes are always lowered, both hands always plunged deep into his pockets, his shoulders slumped forward.

Paul begins singing his thoughts. Gradually we realize it's the mirror image singing, not actually Paul.

PAUL  
(singing)  
WHO AM I ANYWAY?  
AM I MY RESUME?  
THAT IS A PICTURE OF A PERSON  
I DON'T KNOW

During the song we go from person to person.

PAUL (contd)  
WHAT DOES HE WANT FROM ME?  
WHAT SHOULD I TRY TO BE?  
  
SO MANY FACES ALL AROUND AND  
HERE WE GO  
I NEED THIS JOB, OH GOD, I NEED  
THIS SHOW

105 STAGE - CLOSE SHOT - CASSIE 105

MOVE WITH HER as she comes on stage. She is now wearing rehearsal clothes.

CASSIE  
Zach...



105 CONTD

105

ZACH'S VOICE

Cassie, I told you, we're running late.

CASSIE

I'm here to audition, Zach.

ZACH'S VOICE

There's nothing but chorus.

CASSIE

Okay, I'll audition for chorus.

ZACH'S VOICE

(laughs)

Joke noted and appreciated, Cassie.

106 CLOSE SHOT - ZACH

106

ZACH

All right, Larry, line them up.

107 FEATURE CASSIE - STAGE

107

Waiting. Looks out, into darkness as line forms beside her; she on end.

ZACH'S VOICE

(as if no incident  
with Cassie had  
taken place)

Let's continue, please. Starting stage right, step forward, tell me your stage name, real name if it's different, where you were born and how old you are.

Cassie stands a moment. She is first in line, and even though she knows he does not mean her, she steps forward anyway.

CASSIE

My name is...

(CONTINUED)

107 CONTD

107

ZACH'S VOICE  
Cassie, please. Next.

She goes off.

108 WINGS - LARRY &amp; CASSIE

108

MOVE WITH THEM as they  
continue walking. As  
they go, we HEAR dialogue  
from the stage:

LARRY  
What's that all about?  
The chorus?

She hasn't even heard  
him. Disoriented, she  
starts toward the stage  
entrance. Larry follows  
her, concerned.

LARRY  
Cassie?

CASSIE  
Is Tina Mason still  
in that apartment  
on 85th Street?

LARRY  
Tina Mason? She hasn't  
been around for years.  
She went home somewhere,  
teaching or something.

DON'S VOICE  
My real name is -- uh --  
Don Kerr. I don't  
have any, you know,  
stage name.

ZACH'S VOICE  
(after a pause)  
Where are you from?

DON'S VOICE  
Kansas City, Kansas.  
I was born October 22nd,  
1959.

109 STAGE DOOR

109

They have reached Cassie's  
luggage at the stage door.  
She opens the canvas bag  
and starts looking for  
something.

CASSIE  
I hope I brought my  
goddamn phonebook.

LARRY  
(baffled)  
You came here straight  
from the airport?

ZACH'S VOICE  
Hold it. Kim, are you  
up there?

KIM'S VOICE  
Yes. Here I am.

ZACH'S VOICE  
Will you get the next  
batch of cards from  
Robbie and bring them  
out to me, please.

109 CONTD

109

Robbie, the assistant  
stage manager, calls:

ROBBIE

Larry, come here a  
minute, will you?

LARRY

(to Cassie)  
I'll be right back.

Larry leaves. Cassie finds  
a coin in her purse, and, at  
the public phone on the wall,  
dials a number from her phone-  
book.

MAN'S VOICE

(through phone)  
Hello?

CASSIE

Is Laurie there?

MAN'S VOICE

Laurie?

CASSIE

Is this 555-5939?

MAN'S VOICE

That's right. Ace Hard-  
ware. Who do you want?

She hangs up.

110 ON STAGE - THE GROUP

110

MAGGIE

I was born in San Mateo,  
California, on a Thursday  
evening at 10:40 p.m.,  
August 17, 1965.

Mike, next in line, steps forth.

MIKE

Mike Cass now, but not always.  
(MORE)

ZACH'S VOICE

All right, everybody, \*  
in the interest of \*  
saving time, will each \*  
of you just step forward \*  
and give me the informa- \*  
tion I've asked you for \*  
...Your name, where you \*  
come from and your age. \*  
Okay? Next. \*

MAGGIE'S VOICE

Maggie Winslow...some-  
times known as Margaret,  
Margie, Peggy...all of  
the above...

110 CONTD

110

MIKE (contd)

Used to be Timothy Michael  
Cassiday O'Donoghue in Trenton,  
New Jersey, where I was born  
July 9, 1960.

Connie steps forward.

CONNIE

Connie Wong. Always Wong.  
Never White. Bad joke. I was  
born in Chinatown, lower East  
Side.

(she steps back in line)

ZACH'S VOICE

How old are you?

Connie hesitates, then steps forward again.

CONNIE

I was born December 5th, four  
thousand six hundred and forty-  
two, the Year of the Chicken.  
(steps back in line)

They all laugh.

GREG

(stepping out)

My real name is Sidney Kenneth  
Beckenstein. My Jewish name  
is Rochmel Lev Ben Yokov Meyer  
Beckenstein. My professional  
name is Gregory Gardner who  
happens to be a mere twenty-four.  
(he gets back in line)

Sheila, next to him, instead of stepping forward, strikes  
a Las Vegas show girl posture.

CLOSE SHOT - SHEILA

SHEILA

I'm Sheila Bryant, born in  
Colorado Springs, but I've  
always felt like Park Avenue.  
Oh yes, I'm going to be 30.  
Real soon.  
(dripping with irony)  
And I'm real glad.

BOBBY

(stepping forward)

I'm Robert Charles Henry Joseph Mills, the third. That's my real name, too. I come from upstate New York near Buffalo, I can't remember the name of the town. I blocked it out.

Bobby waits for the laugh from the others in line.

ZACH'S VOICE

Age?

GREG

Tell him, Bobby.

BOBBY

(to Greg)

Why should I lie? Age is only a state of mind.

(to Zach)

What age do you want me to be?

ZACH'S VOICE

(no nonsense)

How old are you, Bobby?

BOBBY

Twenty-five.

CLOSE SHOT - BEBE

BEBE

My name is...

ZACH'S VOICE

Louder.

BEBE

(yelling)

My name is Bebe Benson!

(calming herself)

Beatrice Ann Benson.

Washington, D.C. I'm 19.

\*

FEATURE JUDY

In direct contrast to Bebe, Judy scratches her thigh and steps out in her straight-forward, kind of klutzy, good-natured plain ol' Texas gal manner.

JUDY

My name is Judy Monroe. My  
real name is Marilyn Monroe.

(she doubles over  
with laughter)

No, no, no, no, no. It's  
always been Judy Monroe. I'm  
22 years old and I was born  
in El Paso.

(in broad Texas accent)  
El Paso, Texas?

FEATURE RICHIE

Richie, so full of energy he can't contain himself,  
leaps forward before Judy steps back.

RICHIE

My name is Richie Walters!  
Twenty-one years old. I was  
born on a full moon in  
Herculanium, Missouri, and  
I'm black.

He steps back in line. Al steps forward.

FEATURE AL AND KRISTINE

Kristine looks at Al almost in awe.

AL

Alan Deluca. Twenty-eight years  
old, from the Bronx.

Kristine, next, looks to Al for encouragement. He  
smiles, and with a motion of his head tells her to go  
ahead. She steps forward.

KRISTINE

I'm Kristine Erlich. Kristine  
Evelyn Erlich. I was eighteen  
last September.

AL

(whispering)  
Where you're from.

KRISTINE

Oh. I'm from St. Louis.  
Missouri? Oh...

(MORE)

110 CONTD

110

KRISTINE (contd)  
(she turns to Al who  
steps forward and  
puts his arm protec-  
tively around her)  
...my married name is Deluca.

ZACH'S VOICE  
I didn't know, Al. Congratulations.

AL  
Thanks.

He and Kristine step proudly back in line.

CLOSE SHOT - VAL

Val steps forward and poses, Playboy centerfold style.

CLOSE SHOT - SHEILA

Appraising the competition.

CLOSE SHOT - VAL

VAL  
As far as I'm concerned, I'm  
Valerie Clark, but my parents  
think I'm Margaret Mary Houlihan.  
Couldn't you just die? I was  
born in the middle of nowhere.  
It wasn't even a town -- near  
Arlington, Vermont.

ZACH'S VOICE  
How old are you?

VAL  
Old. Twenty-four. And a half.

CLOSE SHOT - MARK

Mark steps forward.

MARK  
Ah...Mark Anthony I think is  
going to be my stage name. I'm  
really Mark Philip Tabori from  
Tempe, Arizona. I'm 17 years  
old and if I get this show I'll  
work real hard.

110 CONTD

110

CLOSE SHOT - BOBBY AND SHEILA

Bobby and Sheila look at each other as if they want to throw up.

CLOSE SHOT - PAUL

It's Paul's turn. Both hands, as always, in his pockets, his shoulders slumped forward, he tries to smile and steps out.

PAUL

Paul San Marco. That's my stage name. My real name is Ephrain Ramirez. I was born in Spanish Harlem. I'm 22 years old.

As Paul steps back, Morales steps forward.

CLOSE SHOT - MORALES

MORALES

My name is Diana Morales. And I didn't change it 'cause I figured ethnic is in. Born four-ten-sixty-two on a Hollywood bed in the Bronx.

She steps back in line.

ZACH'S VOICE

Go on, Morales.

She is puzzled.

MORALES

Go on what? How tall I am? The color of my eyes? How many shows I've done? I just gave you my picture with the resume on the back, everything's right there.

ZACH'S VOICE

Now tell me what's not on it.

MORALES

Like what?

ZACH'S VOICE

Tell me about the Bronx.



110     CONTD     110

MORALES

What's to tell about the Bronx?  
It's uptown and to the right.

111     LONG SHOT - ZACH'S LIGHT - MORALES' POV     111

ZACH'S VOICE

What made you start dancing?

112     FEATURE MORALES     112

MORALES

Who knows? I'm Puerto Rican.  
We jump around a lot.

She stands awkwardly for a moment, looking out at Zach.

113     LONG SHOT - ZACH'S LIGHT - MORALES' POV     113

114     FEATURE MORALES     114

She looks out, waits for his reaction, unnerved by his  
silence.

MORALES

(continuing)

Look, if you want to know if I  
can act, give me a scene to  
read. I'll act. I'll perform.  
But I can't just talk. Please,  
I'm too nervous.

ZACH'S VOICE

You want the job, don't you?

CLOSE SHOT - MORALES

MORALES

Sure, I want the job.

ZACH'S VOICE

Back in line, Morales.

Confused, she backs into position.

BOBBY, SHEILA, AND GREG

They look at each other, not understanding what Zach  
is doing either.

115 STAGE DOOR ENTRANCE

115

Cassie is at the public wall phone.

CASSIE

(into phone)

No, I can't be reached. I'll  
have to call back.

She hangs up, then stands a moment, trying to figure out  
what to do. She hears Zach's voice over P.A. system.

ZACH'S VOICE

Before we do any more dancing  
-- and we'll be doing a lot of  
dancing later -- let me explain  
what I'm doing. I'm looking for  
a strong dancing chorus. People  
who can work together as a group.

As he talks, Cassie moves to the wings and looks out  
toward Zach.

116 LONG SHOT - ZACH'S LIGHT - CASSIE'S POV

116

ZACH'S VOICE

(continuing)

But this is not going to be like  
other auditions. I'm going to  
try to shake you up, see who  
you really are. We've got some  
small parts...

117 TWO SHOT - ZACH BEHIND DESK - KIM SITTING BESIDE HIM 117

ZACH

(continuing)

...to be played by people in  
the chorus, and since I need  
great dancers, I can't expect  
you to be great actors, too.  
So I don't want anybody to act.  
Understand? Just to be, exactly  
who you are. Now, I'm going  
to...

The alarm clock on the desk goes off, startling every-  
body. Zach grabs it, but can't seem to get it to stop  
ringing.

118 IN WINGS - CLOSEUP - CASSIE

118

Remembering.

119 INT. ZACH'S BEDROOM - DAY (FLASHBACK #3) 119

Zach and Cassie in Zach's bed, making love. Sound of alarm clock over action.

Zach is on top of Cassie and, shooting down on his back, we see Cassie's hand frantically trying to get this very same alarm clock to stop ringing. Zach's hand reaches for the clock.

(END FLASHBACK #3)

120 INT. THEATER - MED. SHOT - ZACH'S LIGHT (IN PRESENT) 120

Zach continues to try to turn off the alarm. Kim takes it and turns it off quite simply.

121 CLOSEUP - CASSIE 121

A small smile.

ZACH'S VOICE

(continuing)

I'm going to ask you some questions.

122 ON STAGE - FEATURE PAUL, VAL, SHEILA 122

reacting to Zach's speech.

123 CLOSE SHOT - BEBE 123

Concerned.

124 IN WINGS - FEATURE CASSIE 124

She is very interested in what Zach is saying.

125 LONG SHOT - ZACH'S LIGHT 125

ZACH'S VOICE

(continuing)

What I want to know is details about yourself...Things you're proud of, things you're ashamed of.

126 THE GROUP 126

Reacting.

127 LONG SHOT - ZACH'S LIGHT 127

ZACH'S VOICE

(continuing)

So, if anybody can't handle it  
(MORE)

127 CONTD

127

ZACH'S VOICE (contd)  
and wants to leave, right now  
is the time to make up your  
mind.

He turns the light off.

128 ON STAGE - THE GROUP

128

They look at each other, whisper to each other.

PAUL AND MORALES

Ready to give up, Paul turns to leave. She takes his  
arm, stopping him.

MORALES  
(in Spanish)  
Hey! Don't run away. We're  
Puerto Rican. To them we're  
ashamed of everything.  
(in English)  
Hang around.

\*

He laughs; decides to stay.

129 AL AND KRISTINE

129

KRISTINE  
(to Al)  
Honey, could we please go?

AL  
You'll be terrific.

130 GREG, BOBBY AND SHEILA

130

BOBBY  
If I could think of anything  
I was ashamed of, I'd have tried  
it years ago.

131 CLOSE SHOT - CASSIE

131

Taking advantage of this break, she goes on stage and  
to the bridge and calls out into the darkness.

CASSIE  
Zach?

132 CLOSE SHOT - ZACH

132

Looks up toward stage.

132 CONTD

132

CASSIE'S VOICE  
I only need a minute....

Zach leans over, whispers to Kim who, lighting her way  
with a pen light, comes down the aisle toward the stage.

133 ON STAGE - FEATURE MORALES

133

MORALES  
(calling to Zach)  
How many jobs you got?

LARRY  
(from stage left)  
Four and four.

JUDY  
Forty-four?

SHEILA  
(to Judy, in  
Southern accent)  
Four and four, sugar.

LARRY  
Four boys. Four girls.

134 THE GROUP

134

Reacting with apprehension.

135 FEATURE SHEILA

135

SHEILA  
Need any women?

136 ON STAGE

136

Kim comes on stage, goes to Cassie. Larry, nearby,  
watches.

KIM  
(embarrassed, whispering  
to Cassie)  
I'm really sorry, but Zach said  
...He'll call you as soon as he  
can, but...it's...but very  
distracting, your...and he told  
me to ask you, in a nice way,  
if you'd...would you mind, kind  
of...leaving?

137 CLOSE SHOT - CASSIE

137

For an instant she is too stunned to respond, then, whirling around, runs to her bags and, grabbing them, hurries out the stage door.

Larry, worried about her, runs after her.

138 EXT. STAGE DOOR ALLEY - DAY

138

Larry comes out, looks around, no Cassie. It has begun to rain.

Larry hesitates, then starts running down the alley toward 45th Street.

139 EXT. 45TH STREET - DAY

139

Larry sees Cassie, who has hailed a cab.

Cassie reaches for the handle while the cab is still in motion. Encumbered by her bags, she slips on the wet curb and falls, landing on her left arm and side.

Larry races toward her, pulls her up.

LARRY

You okay?

DRIVER

Jesus! That was one hell of a fall. She okay?

CASSIE

I'm fine.

A MIDDLE-AGED WOMAN closes her umbrella, and stepping over Cassie, gets into the cab and slams the door as the cab drives off.

CASSIE

(to departing cab)

Thanks.

Larry, examining her elbow, sees that it is scraped and bruised. He picks up her bags and leads her back toward the stage door.

140 ALLEY

140

As soon as Cassie realizes Larry is leading her down the alley toward the stage door, she stops, firmly, definitely, without equivocation.

140 CONTD

140

CASSIE

Are you crazy? I'm not going  
back in there.

She makes a grab for her bags, winces in pain.

LARRY

Will you stop acting like a  
goddamn child! You can wait  
till the rain stops, can't you?

She hesitates, realizes he's right, starts down the  
alley with him toward the stage door.

141 INT. THEATER - ON STAGE - THE GROUP - DAY

141

After a beat, Zach's light goes on. The dancers all  
face front.

ZACH'S VOICE

Okay, Mike, I'll start with you.

ON STAGE - FEATURE MIKE

MIKE

Me? You're supposed to start  
at the end.

ZACH'S VOICE

What would you like to tell me?

MIKE

I'd like to tell you to start  
at the end.

142 INT. STAGE ENTRANCE - DAY

142

As Larry and Cassie come in we continue to hear Mike's  
voice and Zach's voice.

MOVE WITH LARRY AND CASSIE as they enter the stage and  
cross from upstage right to left, behind the dancers,  
to the stairs leading to the basement.

LARRY

(as they go)

You can wait in the  
musicians' room till  
I'm through here,  
then we'll go to my  
place.

MIKE'S VOICE (contd)

What would you like to  
know? \*

ZACH'S VOICE

Whatever you want to  
say. \*

142     CONTD

142

CASSIE

What am I doing here?  
 He told me to leave.  
 I don't care if there's  
 a tornado out there,  
 I'm not going to...

MIKE'S VOICE

Ah -- I can't think of  
 a thing.     \*

ZACH'S VOICE

Try.     \*

LARRY

Will you shut up?

He grabs her elbow. Cassie  
 jerks away, wincing in  
 pain.

LARRY

Jesus! I'm sorry.

She rubs her elbow.

MIKE'S VOICE

Well...I come from this     \*  
 big Irish family. My     \*  
 grandmother was always     \*  
 hanging out of the window     \*  
 leaning on a little     \*  
 pillow. 'Cause that's     \*  
 what Irish grandmothers     \*  
 do. I was the last of     \*  
 twelve -- My sister said     \*  
 I was an accident.     \*

LARRY

You okay?

CASSIE

Fine.

LARRY

Come on. I'll get some  
 ice for your elbow.

She takes a few seconds, then  
 reluctantly continues walking  
 with him.

CASSIE

Change that "fine" to  
 "terrible."

LARRY

What's wrong with "fine"?

CASSIE

I look like a wet rat.

LARRY

That's okay.

CASSIE

It's terrible.

LARRY

Okay, terrible. Okay?

CASSIE

Fine.

They continue toward the stairs leading to the musicians'  
 room.



143 ON STAGE - FEATURE MIKE

143

ZACH'S VOICE

Why did you start dancing?

MIKE

Because of my sister. She was  
a girl so my mother decided she's  
the one who got the dancing  
lessons, so every Saturday my  
mother took her and once in a  
while she'd take me along.

ZACH'S VOICE

How old were you?

MIKE

Four, five. I'd sit there all  
perky and...

CLOSE ON MIKE

MIKE

(begins to sing)

I'M WATCHING SIS

GO PITAPAT

SAID

I CAN DO THAT

I CAN DO THAT

KNEW EVERY STEP

RIGHT OFF THE BAT

SAID

I CAN DO THAT

I CAN DO THAT

ONE MORNING SIS WON'T GO TO  
DANCE CLASS

I GRAB HER SHOES AND TIGHTS  
AND ALL

BUT MY FOOT'S TOO SMALL

SO

I STUFF HER SHOES WITH EXTRA  
SOCKS

RUN SEVEN BLOCKS  
IN NOTHING FLAT

HELL

I CAN DO THAT

I CAN DO THAT

I GOT TO CLASS  
AND HAD IT MADE  
AND SO I STAYED  
THE REST OF MY LIFE

(MORE)

143 CONTD

143

MIKE (contd)  
 ALL THANKS TO SIS  
 (NOW MARRIED AND FAT)  
 I CAN DO THIS  
 THAT I CAN DO  
 I CAN DO THAT

He begins a tap routine.

144 INT. MUSICIANS' LOCKER ROOM - DAY

144

From down here, we continue to FAINTLY HEAR the tap dancing from on stage. Cassie is now wearing street clothes, her dancer's costume drying over a chair. She is looking through her phonebook, as she dries her hair with a small blow dryer.

Cassie suddenly stops at what she sees in the phonebook.

145 INSERT - CASSIE'S PHONEBOOK

145

On the page in Cassie's handwriting we SEE "ZACH, 48TH AND 12TH" and a phone number. A line has been drawn through this address and under it she has written the new address: "846 5TH AVENUE. PENTHOUSE A" and a phone number.

146 CLOSEUP - CASSIE'S FACE

146

Remembering.

(NOTE: Under the following we continue to HEAR the SOUND of the tap dancing from on stage.)

147 EXT. NEW YORK - 12TH AVENUE AND 48TH STREET - DAY  
(FLASHBACK #4)

147

Entrance to an old, dilapidated, industrial warehouse shot from an angle to include the river and wharf, b.g. Cassie is wearing the wildly colorful outfit and scarf we saw in the memory Zach had of her in the mirrors (when she first appeared on stage in the present). She is comparing the number of the building with a slip of paper in her hand, and seeing she has the right address, she goes inside.

(END FLASHBACK #4)

148 INT. MUSICIANS' LOCKER ROOM - DAY (IN PRESENT)

148

Cassie is sitting as we left her, looking at the phonebook. She closes the phonebook, disturbed by the memory, gets up and crosses toward the water cooler.

- 149 INT. ZACH'S LOFT - DAY (FLASHBACK #5) 149
- In a FULL SHOT we SEE the entire loft -- as pristine and meticulous as a Mondrian painting. It is filled with light, but a cold light. The effect is spectacular but spare, austere, de-humanized. From what was Cassie's POV, CUT TO:
- 150 CASSIE 150
- She is surprised, impressed -- almost startled -- by what she sees. Larry, with clipboard, comes to her, takes her name, motions for her to move to the opposite end of the room, then moves out of frame.
- 151 CLOSE SHOT - ZACH 151
- 151A ZACH'S POV 151A
- Cassie moves forward continuing to look at the loft.
- 151B CLOSE ON ZACH 151B
- 151C ZACH'S POV 151C
- As Cassie is suddenly reflected in a mass of mirrors.
- 151D CLOSE ON ZACH 151D
- Reacting to Cassie's image. (The same image Zach remembered when he first saw her on stage.)
- (END FLASHBACK #5)
- 152 INT. MUSICIANS' ROOM - DAY (IN PRESENT) 152
- Cassie, coming out of the memory, has changed her mind; no longer wanting any water, turns away.
- 153 ON STAGE - MIKE 153
- Having demonstrated the elementary tap routines he learned in school, he now yells to the group on stage:
- MIKE  
Give the man room!
- The group on stage moves to the sides and back, clearing the stage as Mike does a routine that gets a spontaneous hand from the group on stage when he finishes.
- 154 INT. MUSICIANS' ROOM - DAY 154
- Larry is giving Cassie a plastic bag of ice.

154 CONTD

154

During the following scene, we HEAR the applause for Mike then:

CASSIE  
(putting the ice  
on her elbow)  
Got some ice for my ego?  
It hurts worse than my  
elbow.

LARRY  
What the hell did you  
expect? You know Zach  
when he's working. To  
keep interrupting, again  
and again...

CASSIE  
What're you talking to me  
like I'm a grown-up for?

LARRY  
Just stay put, okay?  
And don't move!  
(he starts out)

CASSIE  
Larry?  
(he stops; turns  
Does Zach still think  
I...?

LARRY  
Let's get one thing  
straight. You can  
stay with me and  
Howie till you find  
a place, but as far  
as you and Zach are  
concerned, I'm not  
getting in the middle  
here.  
(he goes out)

She looks at the shabby room,  
her wet rehearsal clothes, the  
ice on her elbow.

CASSIE  
(totally dis-  
gusted with  
herself)  
Shit.

ZACH'S VOICE  
(over P.A.)  
Bobby?

BOBBY  
(unamplified)  
I thought you'd never ask.

ZACH'S VOICE  
(over P.A.)  
Don't fall off the stage.

BOBBY  
(unamplified)  
I just wanted to see if  
there were any alligators  
down there. Not that I'm  
suggesting for a moment  
that the orchestra pit is  
in any way similar to a  
sewerage pipe, which has  
nothing to do with what  
I'd decided to talk about,  
but having a natural fear-  
less sense of brilliance,  
everything that comes out  
of my mouth is a marvel of  
Dickensian wit...

The truth is, given  
the circumstances of  
my birth, it's nothing  
short of a miracle I  
didn't grow up to be  
Oliver Twist.

155 ON STAGE - CLOSE SHOT - BOBBY

155

Bobby continuing talking to Zach.

BOBBY

...But actually I don't know  
how I turned out as heavenly  
as I did.

ZACH'S VOICE

Are you going to do a routine?

BOBBY

No...no...  
(pretending to swing  
a golf club the way  
Johnny Carson does  
in his monologue)  
Moving right along...

ZACH'S VOICE

Start with your home life.

BOBBY

Do you want to know all the  
wonderful and exciting things  
that have happened to me, or  
you want the truth?

ZACH'S VOICE

I'll take the truth.

BOBBY

My mother had a lot of card  
parties and was one of the  
foremost bridge cheaters in  
America. My father worked for  
this big corporation. They  
used to send him out into the  
field a lot -- to drink. But  
they were okay. I was the  
strange one.

ZACH'S VOICE

How strange?

BOBBY

Real, real strange...BIZARRE.

155A During a number of SHOTS of the chorus, either  
listening to Bobby or lost in their own thoughts,  
we HEAR:

155A

VOICES

What am I going to tell him?  
(musically repeated)

155B FEATURE BOBBY

155B

BOBBY

As I got older I got stranger  
and stranger -- that's when I  
started breaking into people's  
houses -- oh, I didn't steal  
anything -- I just rearranged  
their furniture.

155C THE CHORUS

155C

VOICES

(singing)

WHAT AM I GOING TO SAY?

(musically repeated)

155D BOBBY

155D

BOBBY

I went to this very expensive  
private school for the  
exceptionally stupid. Jock  
City. I was the kid who always  
got slammed into lockers -- not  
only by the students -- by the  
teachers, too.

I couldn't catch a ball if it had  
Elmer's Glue on it, and wouldn't  
my father have to be this big  
ex-football hero? He was so  
humiliated he didn't know what  
to tell his friends, so he told  
them I had polio. On Father's  
Day I used to limp for him.

155E THE CHORUS

155E

VOICES

(singing)

WHAT DOES HE WANT TO HEAR?

(musically repeated)

155F BOBBY

155F

BOBBY

And I was always thinking up  
these spectacular ways how to  
kill myself. But then I realized  
-- to commit suicide in Buffalo  
is redundant.

ZACH'S VOICE

Okay, Bobby.

155F CONTD

155F

BOBBY

Exactly what you don't want,  
right?

156 CLOSEUP - ZACH

156

Grinning.

ZACH

Exactly.

Zach picks up the yellow "clicker." It is next to an empty water glass. Zach clicks the clicker two times, a signal to the electrician in the booth.

157 INT. ELECTRICIAN'S BOOTH - DAY

157

The ELECTRICIAN, hearing the clicks, turns on a high-intensity follow spot.

158 ON STAGE - THE GROUP

158

A blinding head spot hits the person on the stage left end of the line directly in the face. Zach clicks again and the spot moves down the line to the face of the next person, etc.

159 CLOSE SHOT - ZACH

159

Looks at the water glass on his desk which triggers a memory.

160 INT. ZACH'S LOFT - BATHROOM (FLASHBACK #6)

160

Zach comes into the bathroom. He is surprised to see on the counter in front of his seven tailored toothbrushes in their matching stand, a water glass with a bright orange 79¢ toothbrush in it. He laughs, takes a moment, then takes out his key ring, removes the key to the loft and places it on the counter in front of the water glass with the toothbrush in it.

161 OMITTED

161

162 OMITTED

162

(END FLASHBACK #6)

163 INT. THEATER - CLOSE SHOT - ZACH (IN PRESENT)

163

Coming out of the memory, he looks back toward the stage.

- 164 ON STAGE - FEATURE SHEILA 164  
The spot has gone past Sheila.
- 165 CLOSE SHOT - ZACH 165  
He realizes he has gone past who he wants to hear next.  
He clicks twice.
- 166 ON STAGE - FEATURE SHEILA 166  
The spot moves back to Sheila, very hot on her face,  
hurting her eyes.

(CONTINUED)





167 CLOSE SHOT - ZACH

167

Annoyed.

ZACH

(into mike)

Goddamn it! Can't anybody up there hear me? Let your hair down! Can't you talk? Just talk! All of you! To me. To each other! All I want is a little honest emotion. Jesus!

168 CLOSE SHOT - SHEILA

168

She has removed the hairpin from the back of her hair and shakes her hair loose.

SHEILA

Better?

ZACH'S VOICE

(no nonsense)

Your mother.

SHEILA

My mother is, well, kind of middle-aged and frumpy...

MORALES

Whose isn't?

SHEILA

When she was fourteen, she was middle-aged and frumpy.

ZACH'S VOICE

Is that the kind of woman your father liked?

SHEILA

My father liked them young, tall, and filled out in all the right places.

She poses, indicating she has turned out to be exactly that kind of girl.

SHEILA

(continuing)

Anyway, God knows why, they had this daughter -- me.

169 CLOSE SHOT - MAGGIE 169  
Listening.

SHEILA'S VOICE  
(continuing)  
...and just to get away from  
her middle-aged frumpy life,  
she took me to every ballet  
that came to town...

170 CLOSE SHOT - BEBE 170  
Listening, more intensely than the others.

SHEILA'S VOICE  
(continuing)  
...only because it was cheaper  
than getting a babysitter. Then  
I saw that movie..."The Red Shoes"  
...and...

171 THE GROUP 171  
Connie, Bebe, Maggie and Morales react to "The Red Shoes."  
CLOSE SHOT - MAGGIE

MAGGIE  
You, too? It changed my whole  
life.

CLOSE SHOT - MORALES

MORALES  
I saw that picture a hundred  
and twelve times, I swear on  
the grave of my mother.

172 CLOSE SHOT - SHEILA 172

SHEILA  
Anyhow...let's face it. My  
family scene was...well, not  
good.  
(singing)  
DADDY ALWAYS THOUGHT THAT HE  
MARRIED BENEATH HIM  
THAT'S WHAT HE SAID...THAT'S  
WHAT HE SAID

173 CLOSE SHOT - ZACH 173  
Watching.

174 LONG SHOT - THE STAGE (ZACH'S POV)

174

Through Zach's eyes:

SHEILA

(continuing)

WHEN HE PROPOSED HE INFORMED  
MY MOTHER  
HE WAS PROBABLY HER VERY LAST  
CHANCE  
AND THOUGH SHE WAS 22  
THOUGH SHE WAS 22  
THOUGH SHE WAS 22  
SHE MARRIED HIM

LIFE WITH MY DAD WASN'T EVER A  
PICNIC  
MORE LIKE A COME-AS-YOU-ARE  
WHEN I WAS FIVE I REMEMBER MY  
MOTHER  
DUG EARRINGS OUT OF THE CAR  
I KNEW THAT THEY WEREN'T HERS,  
BUT IT WASN'T  
SOMETHING YOU'D WANT TO DISCUSS  
HE WASN'T WARM  
WELL, NOT TO HER  
WELL, NOT TO US...  
BUT

EVERYTHING WAS BEAUTIFUL AT THE  
BALLET?  
GRACEFUL MEN LIFT LOVELY GIRLS  
IN WHITE  
YES, EVERYTHING WAS BEAUTIFUL  
AT THE BALLET  
HEY,  
I WAS HAPPY...AT THE BALLET  
(speaking)  
That's when I started class.  
(singing)  
UP A STEEP AND VERY NARROW  
STAIRWAY

Bebe appears magically.

SHEILA & BEBE

TO THE VOICE LIKE A METRONOME  
UP A STEEP AND VERY NARROW  
STAIRWAY,

SHEILA

IT WASN'T PARADISE...

BEBE

IT WASN'T PARADISE...

174     CONTD

174

SHEILA & BEBE  
IT WASN'T PARADISE...

SHEILA  
BUT IT WAS HOME.

MOVE IN TO EXTREME CLOSEUP OF BEBE. She is shot in harsh, contrast light to make her look plain.

BEBE  
MOTHER ALWAYS SAID I'D BE VERY  
ATTRACTIVE  
WHEN I GREW UP...WHEN I GREW UP.  
"DIFFERENT" SHE SAID, "WITH A  
SPECIAL SOMETHING  
AND A VERY, VERY PERSONAL  
FLAIR"  
AND THOUGH I WAS EIGHT OR NINE  
THOUGH I WAS EIGHT OR NINE  
THOUGH I WAS EIGHT OR NINE  
I HATED HER  
          (speaking)  
Now...  
          (singing)  
DIFFERENT IS NICE, BUT IT SURE  
ISN'T PRETTY  
"PRETTY" IS WHAT IT'S ABOUT  
I NEVER MET ANYONE WHO WAS  
DIFFERENT  
WHO COULDN'T FIGURE THAT OUT  
SO BEAUTIFUL I'D NEVER LIVE  
TO SEE  
BUT IT WAS CLEAR  
IF NOT TO HER  
WELL, THEN...TO ME...  
THAT...

As CAMERA MOVES BACK we see Sheila.

SHEILA & BEBE  
EVERYONE IS BEAUTIFUL AT THE  
BALLET  
EVERY PRINCE HAS GOT TO HAVE  
HIS SWAN  
YES, EVERYONE IS BEAUTIFUL AT  
THE BALLET

MAGGIE  
HEY

BEBE, SHEILA & MAGGIE  
I WAS PRETTY  
AT THE BALLET...

174 CONTD

174

Maggie appears to join Bebe and Sheila.

CAMERA MOVES IN TO A TIGHT CLOSEUP OF MAGGIE.

MAGGIE

(underscoring as she  
speaks)

I was born to save their marriage,  
but when my father came to pick  
me and my mother up at the  
hospital, he said, "Well, I thought  
this was going to help, but I guess  
not..." A few months later he left  
and never came back.

Anyway, I had this incredible  
fantasy life. I used to dance  
around the living room with my  
arms up like this and in my  
fantasy there was this Indian  
chief, and he'd say, "Maggie, do  
you want to dance?" And I'd say,  
"Daddy, I would love to dance."

BEBE

BUT IT WAS CLEAR...

SHEILA

WHEN HE PROPOSED...

MAGGIE

THAT I WAS BORN TO HELP THEIR  
MARRIAGE AND WHEN...

SHEILA

THAT'S WHAT HE SAID...

BEBE

THAT'S WHAT SHE SAID...

MAGGIE

I USED TO DANCE AROUND THE  
LIVING ROOM...

SHEILA

HE WASN'T WARM...

BEBE

NOT TO HER...

174 CONTD

174

MAGGIE

IT WAS AN INDIAN CHIEF, HE'D SAY,  
 "MAGGIE, DO YOU WANNA DANCE?"  
 AND I'D SAY, "DADDY, I WOULD  
 LOVE TO"...

MAGGIE, BEBE &amp; SHEILA

EVERYONE WAS BEAUTIFUL AT THE  
 BALLET,  
 RAISE YOUR ARMS, AND SOMEONE'S  
 ALWAYS THERE.

YES, EVERYTHING WAS BEAUTIFUL  
 AT THE BALLET,  
 AT THE BALLET,  
 AT THE BALLET...

Music up, full instrumental of first eleven bars of chorus. As the music swells and builds to symphonic proportions, we PULL BACK AND UP AND AROUND, losing the girls, to see the enormous void of the empty theatre; dark, except for the pinpoint of Zach's light. Then, continuing to move around, we return to the three tiny figures on the huge empty stage.

CLOSER SHOT - GIRLS

MAGGIE

HEY...

BEBE

I WAS PRETTY...

SHEILA

I WAS HAPPY...

MAGGIE

I WOULD LOVE TO...

MAGGIE, BEBE &amp; SHEILA

AT...THE...BALLET.

175 THE ENTIRE LINE REAPPEARS IN THEIR REGULAR POSITIONS 175

FIRST SHADOW SHOT. Shadows are slightly longer. The dancers are tired, and getting tense.

176 CLOSE SHOT - ZACH

176

Studying each of the dancers.

- 177 CLOSE SHOT - CONNIE 177  
Her feet hurt. She is standing on her right foot and holds the calf of her leg against her knee as she rotates her left foot.
- 178 AL AND KRISTINE 178  
She is exhausted, both physically and emotionally.
- KRISTINE  
(whispering to Al)  
How much longer?
- He hugs her reassuringly.
- 179 CLOSE SHOT - DON 179  
He is sweating.
- 180 CLOSE SHOT - MORALES 180  
Getting very impatient with this and a little annoyed, she is nervously drumming her fingertips against her thigh.
- WIDEN ANGLE TO INCLUDE PAUL BESIDE HER
- He wipes his forehead.
- 181 CLOSE SHOT - BEBE 181  
In contrast to the others who are showing signs of fatigue, Bebe is almost glowing with tranquility.
- 182 CLOSE SHOT - ZACH 182  
Puzzled, but fascinated by the change he sees in Bebe.
- ZACH  
(to Kim)  
Give me the resume of the little blonde, third from the end.
- 183 FEATURE SHEILA 183  
She raises her hand and calls to Zach.
- SHEILA  
Can the adults smoke?
- LARRY  
No breaks, Sheila.



183     CONTD

183

                  SHEILA  
May I discuss it with my kidneys?

                  ZACH  
                  (laughs)  
Fine.

MOVE WITH SHEILA as she goes off into the wings.

184     WINGS - SHEILA

184

She takes her purse from her dance bag. Staying with  
Sheila we hear (O.S.):

                  ZACH'S VOICE  
Kristine.

185     STAGE - KRISTINE AND AL

185

                  KRISTINE  
Oh no, me? Oh, God...I don't  
know where to begin.

                  AL  
Tell him how you got started  
dancing.

                  KRISTINE  
Oh...Ah, well it was when this  
man came around to my home...  
selling...ah...

                  AL  
Lessons.

                  KRISTINE  
Yeah, lessons...dancing lessons.  
From then on I watched everything  
on television that had dancing on  
it. Especially...oh, God, what  
do you call them...?

                  AL  
Variety shows...

                  KRISTINE  
Right. Variety shows...

                  AL  
Specials.

                  KRISTINE  
Specials. And, ah...oh, dear, I  
can't remember what I was talking  
about.

185     CONTD

185

AL

Variety shows.

KRISTINE

No, no...It was...

AL

Specials.

KRISTINE

Right. Specials. Uh...Uh...  
Oh God. I'm sorry. It's just  
that I'm really nervous.

ZACH'S VOICE

Take a minute and pull yourself  
together.

AL

For her...this is together.

KRISTINE

He's right. But anyway, I always  
knew what I wanted to do...I  
wanted to...ah...I always wanted  
to...ah...

AL

Dance.

KRISTINE

Right! Dance!

186     INT. MUSICIANS' LOCKER ROOM - DAY

186

Cassie is looking through the "Apartments for Rent"  
section of the New York Times, pencil in hand, but  
finding nothing to circle.

Sheila comes in, sees Cassie.

SHEILA

Hi.

She goes to the water fountain, takes two aspirins out  
of bottle.

SHEILA

Now I get headaches. I used  
to give them.

CASSIE

Hi, Sheila.

SHEILA

(takes aspirin,  
washes them down)

I hate pain, which is one reason  
(MORE)

SHEILA (contd)  
I never made it as a dancer.  
You real dancers love pain.

CASSIE  
(ironically)  
Yeah, I'm really getting off  
on this swollen elbow.

SHEILA  
(laughs)  
What happened?

CASSIE  
I fell on my ass. It just looks  
like my elbow.

SHEILA  
(sits down)  
What was that up there? You and  
Zach.

Cassie looks at her, surprised to have been aksed such a  
personal question.

SHEILA (contd)  
Right. None of my business.  
(sees the want ads)  
If you're looking for a place  
to rent, forget it. They've  
co-opted every rat-hole in  
Manhattan.  
(takes a card from  
her purse, hands  
it to Cassie)  
If you want to buy, however, I  
now happen to be this very chic  
real estate person. Which is  
another reason I never made it  
as a dancer. I hate being poor.  
Not that anybody likes it, but  
you real dancers never seem to  
notice, which is what surprised  
me when you went to Hollywood.

CASSIE  
It surprised me, too.

SHEILA  
I saw that picture. The one they  
brought you out for.

CASSIE  
You and my mother. Even I didn't  
see it, all the way through.

SHEILA  
What happened?

CASSIE  
They brought me out as a dancer,  
okay? -- which I did fine; but,  
go figure, they cut out all my  
dancing, and left in all my  
acting, which didn't exactly  
make me a star overnight.

Sheila laughs.

CASSIE  
(continuing)  
I think I'm getting crazy. Last  
night I'm sitting in bed watching  
TV, eating a whole Sara Lee cheese-  
cake -- not even defrosted even --  
when all of a sudden for no reason  
I remembered reading in "Variety"  
about the audition today and --  
I don't know what I was thinking  
of -- two hours later I'm on the  
red eye to New York.

Larry comes in, sees Sheila.

LARRY  
(to Sheila)  
You'd better get your ass on stage.

SHEILA  
Why is it only my ass gets invited  
places?

She saunters out as Robbie and Kim come in.

Kim, surprised to see Cassie, stops and, referring to  
Cassie, gives Larry a look.

Cassie sees the look. Larry sees that Cassie has seen it.

LARRY  
(to Kim)  
Don't worry about it. Okay?

Larry goes to one of several trunks on the floor and  
opens it. It's filled with hats of every description.

186 CONTD

186

LARRY  
(to Robbie and Kim)  
Here's the one.

Robbie and Kim pick up the trunk and take it out. Larry goes to Cassie.

LARRY  
(to Cassie, thinks a moment)  
Look, go up to the prop room on the third floor. We're using it as an office. You better stay out of sight for awhile.

CASSIE  
I know I'm putting you on the spot, but I need a job. I really need one.

Larry takes a moment, is surprised to see she really means it.

LARRY  
I'll talk to Zach, but you stay put, will you, for chrissakes?  
No more interruptions.

Larry goes out. Cassie gathers her things together.

187 OMITTED

187

188 INT. STAGE - FULL SHOT - THE GROUP - DAY

188

Al is in the middle of his turn.

AL  
So...what else can I tell you, Zach?

He looks at Kristine and smiles confidentially; Mr. Cool.

Sheila crosses to her place in line, taking her time, seemingly confident enough to enjoy the complete attention she gets from everybody by interrupting.

189 INT. BACKSTAGE - THIRD FLOOR LANDING - DAY

189

Cassie coming up. She is carrying her bags. She goes down the hall and stops between two doors, one on each side of her. She opens the door on the right, thinking it's the prop room. Instead, it leads to the flyfloor. She looks through the door.

- 190 INT. FLYFLOOR - DAY 190  
Cassie comes out and looks down at the stage.
- 190A LONG SHOT - THE STAGE - CASSIE'S POV 190A
- 190B CLOSE ON AL 190B
- AL  
...I'm straight, not too bright,  
not too dumb, not too talented.  
But you know me, Zach. Show me  
what to do and I'll do it exactly  
the same way eight shows a week  
forever.
- 191 FLYFLOOR - CASSIE 191  
She goes back to the hall.
- 192 HALL - CASSIE 192  
Leaving the door to the flyfloor open, she goes into the  
prop room.
- 193 INT. PROP ROOM - DAY 193  
Cassie comes in, puts her bags down. Then she puts her  
wet rehearsal clothes over a chair. She leaves the door  
open. We can HEAR what is taking place on stage, three  
floors below.  
  
Cassie crosses to the window and stands looking out.  
It is raining very, very hard.  
  
Cassie, at the window, looks at the theater across the  
street.
- 194 EXT. BROADWAY THEATER - DAY (CASSIE'S POV) 194  
As we slowly ZOOM IN TO A CLOSE SHOT of a photograph of a  
featured player on one side of the entrance, we CUT TO:
- 195 A WORKMAN'S FACE LOOKING DOWN (FLASHBACK #7 CONTD) 195  
WIDER ANGLE reveals he is about to place a five foot  
color photo outside a theater entrance three years  
earlier. It is a sunny summer day. With a sudden  
flourish the photograph unfurls as he puts it into the  
frame. It is a picture of Cassie, in costume, in a dance  
pose from the show she is in.

195 CONTD

195

ANOTHER ANGLE

We SEE Cassie looking at the picture the workman is putting up. Zach, beside her, is enjoying her reaction to seeing this first visible evidence of Cassie being featured in the show. Overwhelmed, she slaps her forehead in astonishment.

(END FLASHBACK #7)

196 INT. PROP ROOM - DAY (IN PRESENT)

196

Cassie coming out of the memory.

197 INT. ON STAGE - THE GROUP

197

As Al and Kristine step back in line, Mark lunges forward unable to stand it any longer.

MARK

(blurting it out)

Can I go next?

THE GROUP

Everybody turns to look at him.

FEATURE MARK

He is now embarrassed.

MARK

(continuing)

I don't have anything to say,  
but this waiting is killing me.

They all laugh.

ZACH'S VOICE

Okay. Let's start with your  
childhood.

MARK

It was terrible! Like everybody  
else.

ZACH'S VOICE

All of it?

197 CONTD

197

MARK

None of it really, but who wants  
to admit you had a happy childhood?  
It's embarrassing.

ZACH'S VOICE

How about sex?

Mark's face lights up.

MARK

(absolutely delighted)

Hey! Yeah! Sex was terrible!

198 CLOSE SHOT - ZACH

198

Smiling; enjoying this kid.

ZACH

How?

199 STAGE - ON MARK

199

MARK

Well...I was twelve years old --  
I didn't know what a girl's thing  
looked like and it was driving me  
crazy, so I went to the library  
and took out this medical book,  
and I'm twelve years old -- right?...

200 THE GROUP

200

CLOSEUP - VAL

VAL

(singing)

HELLO TWELVE

CLOSEUP - JUDY

MARK (contd)

So I knew what I wanted  
to know was in the book.  
But the problem was it  
was all in doctor talk.

\*  
\*  
\*  
\*

Also remembering how she  
felt at that age.

JUDY

(singing)

HELLO THIRTEEN

CLOSEUP - MAGGIE

Also remembering how she  
felt at that age.



200 CONTD

200

MAGGIE  
(singing)  
HELLO LOVE

FEATURE MARK

MARK  
(speaking)  
...and after I had my first...  
wet dream, I went right to the  
medical book and looked it up...  
milky discharge...Oh my God...  
gonorrhea!

BOBBY  
(singing)  
CHANGES, OH!

MORALES  
DOWN BELOW

BEBE  
UP ABOVE

MARK (contd)  
So I went to my buddy and \*  
he knew less than I did \*  
about it. I couldn't even \*  
imagine asking my dad about \*  
it. \*

MARK (contd)  
-- I was in shock! I mean...I  
didn't have anybody to talk to,  
so I went to the priest and told  
him I had gonorrhea! Well, he  
was in shock.  
(singing, liturgically)  
WHO HAVE YOU BEEN WITH, MY SON?  
(speaking)  
Nobody. I haven't even seen a  
girl's thing yet.  
(singing)  
THEN HOW CAN YOU HAVE GONORRHEA?  
(speaks)  
Well, finally I told him about  
the book and he set me straight  
which is the only time the church  
ever helped me out.

Mark steps back.

Greg comes out and begins talking but can only be  
heard very faintly under the singing.

GREG  
Sex happens to be the one  
subject I can speak about with  
absolutely no authority what-  
soever.

200 CONTD

200

VAL  
TOO YOUNG TO TAKE OVER \*  
BOBBY  
TOO OLD TO IGNORE \*  
MAGGIE  
GEE, I'M ALMOST READY \*  
ALL  
BUT -- WHAT -- FOR? \*

FEATURE GREG

GREG  
...the worst thing for me about  
high school was, every time the  
teacher called on me, I'd be hard.

Here's me, walking down the hall  
with my books in front of me.

MIKE  
You, too? I thought it was only me.

BOBBY  
Mine didn't go down for three years.

MIKE  
And the bus. Remember the bus?

GREG  
All I had to do was look at a bus --  
BINGO!

ALL  
TOO YOUNG TO TAKE OVER  
TOO OLD TO IGNORE

MIKE  
GEE, I'M ALMOST READY

ALL  
BUT...WHAT...FOR?

(CONTINUED)

200 CONTD

200

## FEATURE GREG

GREG

Finally, one night I got a girl who was actually willing to do it. So there I was making out in the back seat with Sally Ketchum when all of a sudden I realized something. The first time in my life I was supposed to be hard I was soft.

\*

ZACH

Did that come as a surprise to you?

GREG

I guess. Yeah. It was the moment I realized I was gay.

Greg steps back into line.

ALL

THERE'S A LOT  
I AM NOT  
CERTAIN OF

HELLO TWELVE  
HELLO THIRTEEN  
HELLO LOVE

## FEATURE RICHIE

Stepping forward.

RICHIE

Talk about love! Man! My first time was with this girl Paulette. In a coal bin.  
(singing)

FIRST TIME WE MADE LOVE  
IT WAS A GREAT BIG DEAL  
I WAS TOO SCARED TO FEEL  
NERVOUS FROM TRYING

NEXT TIME WE MADE LOVE  
STILL WE WERE NOT A HIT  
I THOUGHT IF THIS IS IT  
EV'RYONE'S LYING

(MORE)

200 CONTD

200

RICHIE (contd)  
 BUT THEN WE DID IT AGAIN  
 AND I FORGOT TO BE SCARED, I GUESS  
 CAUSE WHEN WE DID IT AGAIN  
 I CLOSED MY EYES...

SURPRISE, SURPRISE  
 SURPRISE, SURPRISE  
 SURPRISE, SURPRISE  
 SURPRISE!

SWEET, ICICLE HOT  
 SMOOTH AS A LEMON PIE  
 SAILING ACROSS THE SKY  
 INTO THE OCEAN

WE LIKED IT A LOT  
 YOU CAN IMAGINE WHY  
 WE HAD BEGUN TO FLY  
 FEELINGS IN MOTION

AND THEN WE DID IT AGAIN  
 I'M THINKING WAS IT BEGINNER'S LUCK?  
 OR IS IT WONDERFUL ONCE  
 IN EACH THREE TRIES?...

SURPRISE, SURPRISE  
 SURPRISE, SURPRISE  
 SURPRISE, SURPRISE  
 SURPRISE!

- 201     Richie goes into a dance which involves the whole     201  
          chorus.
- At the end of the number, they all take their places  
          in line again.
- 201A    SECOND SHADOW SHOT     201A
- Longer shadows.
- 202     INT. PROP ROOM - DAY     202
- Cassie reaches into her purse, takes out the remote  
          control for her telephone answering machine, then  
          dials Operator.

                 OPERATOR'S VOICE  
 Operator.

                 CASSIE  
 I want to call Los Angeles, area  
 code 213 555-8283, but I want to  
 charge it to that number.

202 CONTD

202

OPERATOR'S VOICE

I'll have to verify.

CASSIE

You can't verify, there's nobody there but me and I'm here.

OPERATOR'S VOICE

If nobody's there, who're you calling?

Cassie hesitates. It's getting much too complicated.

CASSIE

Charge it to this number.

Through the phone we HEAR Cassie's voice.

CASSIE'S VOICE

Hi, this is Cassie. I'm sorry I can't answer the phone right now, but I'll get back to you as soon as I can. Please wait for the beep.

After the sound of the beep, Cassie presses the button on her remote control. After the signal, we HEAR the messages.

MAN'S VOICE

(sexy South American accent)

Hello, Cassie. You don't know me, but Marsha says you will be unable to resist me, which I hope, like Marsha said. So. May I call you later? Thank you.

A pause. Cassie frowns. Signal, then:

FIRST WOMAN'S VOICE

This is Harried in Ernie Feldman's office. He said to thank you for calling, but there's nothing you're right for.

CLOSEUP - CASSIE'S FACE

As she listens, her mind wanders. She looks at a piece of fabric lying over the desk. It is a brightly colored floral print. This triggers a memory.

203      MOVE IN TO EXTREME CLOSEUP      SECOND WOMAN'S VOICE      203  
          OF FLOWERS (FLASHBACK #8)      Cassie, it's me. My goddamn  
          DISSOLVE THROUGH TO EXTREME      car broke down again, would  
          CLOSEUP OF REAL FLOWERS      you believe it? It just  
          PULL BACK TO REVEAL:      cost me \$350 two weeks ago  
          EXT. NEW YORK - WHOLESALE      for a new fan thing and did  
          FLOWER MART      I tell you about the goddamn  
          DISTRICT - DAY      freezer conking out after I  
               just stocked it with...hold  
               on a minute, the other phone's  
               going...shit, the goddamn  
               hold button's broke...

Cassie, pushing a grocery  
 cart already loaded with  
 flowers, is in the process  
 of buying even more. Her  
 face is beaming.

(END FLASHBACK #8)

204      CLOSE SHOT - CASSIE      (IN PRESENT)      204

In prop room coming out of memory.

Pause. Signal, then:

                 MARSHA'S VOICE  
                  (Southern accent)  
          Cassie, it's Marsha. If you get  
          a call from some South American  
          jerk, hang up.      \*

205      INT. ON STAGE - FEATURE CONNIE - DAY      205

                 CONNIE  
          I mean it! How would you like  
          to stay twelve years old all your  
          life. My last show I played a  
          fourteen year old and I just  
          turned twenty-three.

                 ZACH'S VOICE  
          The Year of the Chicken?

                 CONNIE  
          Caught!

Connie steps back in line.

                 MORALES  
          (to Connie)  
          Didn't you go to The High School  
          of Performing Arts?

205 CONTD

205

CONNIE

I thought you looked familiar.

MORALES

Remember Mr. Karp? The acting teacher?

They both laugh.

CONNIE

(imitating a "method"  
acting teacher)

"In order to be a real actor  
it's not enough to act like a  
King. You also got to act like  
a chair."

ZACH'S VOICE

Tell me about him, Morales.

MORALES

The first day of acting class  
Mr. Karp puts us on stage with  
our legs around each other, one  
in back of the other and he says,  
"Okay, we're going to do improv-  
isations. You're on a bobsled.  
It's snowing out. And it's  
cold. Okay...go!"

(singing)

EVERY DAY FOR A WEEK WE WOULD  
TRY TO  
FEEL THE MOTION...FEEL THE  
MOTION  
DOWN THE HILL

EVERY DAY FOR A WEEK WE WOULD  
TRY TO  
HEAR THE WIND RUSH...HEAR THE  
WIND RUSH  
FEEL THE CHILL

(MORE)

(CONTINUED)

205     CONTD

205

MORALES (contd)

AND I DUG RIGHT DOWN TO THE  
BOTTOM OF MY SOUL  
TO SEE WHAT I HAD INSIDE  
YES, I DUG RIGHT DOWN TO THE  
BOTTOM OF MY SOUL  
AND I TRIED...I TRIED!

(speaking)

And everybody is going "whooshhh,  
whooshhh...I feel the snow...I  
feel the cold...I feel the air."  
And Mr. Karp turns to me and he  
says, "Okay, Morales. What did  
you feel?"

(singing)

AND I SAID..."NOTHING,  
I'M FEELING NOTHING"

206     CLOSE SHOT - ZACH

206

He looks up.

MORALES' VOICE

AND HE SAYS, "NOTHING  
COULD GET A GIRL TRANSFERRED"

207     ON STAGE - FEATURE MORALES

207

MORALES

THEY ALL FELT SOMETHING  
BUT I FELT NOTHING  
EXCEPT THE FEELING  
THAT THIS BULLSHIT WAS ABSURD

(speaking)

But I said to myself: "Hey, it's  
only the first week. Maybe it's  
genetic. They don't have bob-  
sleds in San Juan."

(singing)

SECOND WEEK, MORE ADVANCED AND  
WE HAD TO  
BE A TABLE...BE A SPORTSCAR  
ICE CREAM CONE

MR. KARP, HE WOULD SAY, "VERY  
GOOD, EX-  
CEPT MORALES.  
TRY MORALES  
ALL ALONE"

(MORE)



MORALES (contd)

AND I DUG RIGHT DOWN TO THE  
BOTTOM OF MY SOUL  
TO SEE HOW AN ICE CREAM FELT  
YES, I DUG RIGHT DOWN TO THE  
BOTTOM OF MY SOUL  
AND I TRIED...TO MELT!

THE KIDS YELLED "NOTHING"  
THEY CALLED ME "NOTHING"  
AND KARP ALLOWED IT  
WHICH REALLY MAKES ME BURN

THEY WERE SO HELPFUL  
THEY CALLED ME "HOPELESS"  
UNTIL I REALLY DIDN'T KNOW  
WHERE ELSE TO TURN

(speaking)

And Karp kept saying, "Morales,  
I think you should transfer to  
Girls' High. You'll never be  
an actress. Never!" Jesus  
Christ!

(singing)

WENT TO CHURCH PRAYING SANTA  
MARIA  
SEND ME GUIDANCE  
SEND ME GUIDANCE  
ON MY KNEES

WENT TO CHURCH, PRAYING SANTA  
MARIA  
HELP ME FEEL IT...HELP ME FEEL  
IT  
PRETTY PLEASE

AND THE VOICE FROM DOWN AT THE  
BOTTOM OF MY SOUL  
CAME UP TO THE TOP OF MY HEAD  
AND THE VOICE FROM DOWN AT THE  
BOTTOM OF MY SOUL  
HERE IS WHAT IT SAID:  
THIS MAN IS...NOTHING

THIS COURSE IS...NOTHING  
IF YOU WANT SOMETHING  
GO FIND A BETTER CLASS

AND WHEN YOU FIND ONE  
YOU'LL BE AN ACTRESS  
AND I ASSURE YOU THAT'S WHAT  
FINALLY CAME TO PASS  
(MORE)

207 CONTD

207

MORALES (contd)  
SIX MONTHS LATER I HEARD THAT  
KARP HAD DIED  
AND I DUG RIGHT DOWN TO THE  
BOTTOM OF MY SOUL  
AND CRIED...

'CAUSE I FELT...NOTHING

208 CLOSE SHOT - ZACH

208

He is transfixed by what Morales has said. HOLD ON ZACH a moment. Absently, he reaches for his Bojangles lighter and flips the head off, getting ready to light it when suddenly he stops, remembering that Cassie gave it to him.

He relates to the problem of "feeling nothing," then with his thumb puts the head back on the lighter and puts it on the desk.

Looking up to the stage, he speaks into his mike.

ZACH

Okay, Don.

209 ON STAGE - FEATURE DON

209

DON

Well, to be honest...I've been listening to these people all day trying to be honest...I mean ...say you pull a hamstring. You know. Let's be honest. Here today, gone tomorrow.

Know what I mean?

...Like the couple over here just got married. My wife, every time I tell her I'm going to audition... she's got a right to...You know. I mean. What the hell?

It's not a question of...Know what I mean?...I'm a damn good waiter...Two kids, a wife, a mother on social security to keep from eating cat food...so my day-time job...it's not a question of...

I'm a waiter! That's what I am! On applications it says, "Occupation," I put "dancer."

(MORE)

209     CONTD

209

DON (contd)

You know how many waiter jobs  
I'm fired off?...One time late  
is...sure, but auditions never.  
You know.

One of my kids sometimes...like  
my wife says...but...Come on!  
On applications?

Tuesday, Wednesday...summer,  
winter...I mean, Jesus! I've  
got the sweetest little wife in  
the world, but...

(suddenly forlorn)

I don't know.

210     MED. SHOT - ZACH

210

Larry comes down the aisle and squats beside Zach.

LARRY

Before Kim makes a big deal  
about it. Cassie's upstairs  
in the prop room, till the  
rain stops. I told her to.

ZACH

What's she doing this for?

LARRY

I don't think she's been working  
too much.

ZACH

What do you mean? She's broke?  
Is that...She needs money?

LARRY

Talk to her. I don't know.

Zach takes a moment to mull over the situation, then picks  
up the mike and turns toward stage.

ZACH

(into mike)

Val.

Larry starts down the aisle.

211     ON STAGE - VAL

211

Steps forward, but before she speaks we HEAR from 45th  
Street an ambulance blaring its horn, the siren screaming,  
making it impossible for Val to be heard. She waits for  
the ambulance to pass.

212 CLOSE SHOT - ZACH

212

ZACH  
(taking all his frus-  
trations out on the  
city noise)  
Goddamn it, Larry! Is the  
loading door closed?

As we HEAR the door slam, Zach's mind wanders to a  
flash-cut.

213 INT. ZACH'S LOFT - DAY (MEMORY) (FLASHBACK #9)

213

(During the memory, we HEAR the siren moving off.)

Zach comes into his apartment and is startled to find  
it filled with flowers and plants, even a couple of  
trees. It delights him.

(END FLASHBACK #9)

214 INT. THEATER - CLOSE SHOT - ZACH (IN PRESENT)

214

The siren is dim in the distance.

ZACH  
Go ahead, Val.

215 ON STAGE - FEATURE VAL

215

VAL  
First of all, let's get one thing  
straight. I never heard about  
"The Red Shoes." I never saw  
"The Red Shoes." I didn't give a  
shit about "The Red Shoes." I came  
to New York because I wanted to be  
a Rockette at Radio City because  
this girl in my home town -- Louella  
Heiner -- had actually gotten out  
and made it to New York and she was  
a Rockette. Well, she came home  
Christmas to visit, and they gave  
her a parade. A goddamn parade.  
I had to twirl a friggin' baton for  
two hours in the rain. Unfortunately,  
though, she got knocked up over  
Christmas -- Merry Christmas -- and  
never made it back. That was my  
plan -- not to get knocked up, you  
understand -- to be a Rockette at  
Radio City, but the only problem  
was I was so ugly you wouldn't  
believe it. Skinny, homely, and  
flat as a pancake...Anyway, I got  
(MORE)

215     CONTD

215

VAL (contd)

off the bus all dressed up in my  
 little white shoes, my little white  
 tights, my little white dress...I  
 looked like a fuckin' nurse.  
 Anyway, six months later, when I  
 finally got an audition at Radio  
 City, you know what the man said?  
 He didn't like my fan kicks. I can  
 do terrific fan kicks. So I said,  
 "Screw you, Radio City and the  
 Rockettes. I'll make it on Broadway."

But every audition I'd dance rings  
 around the other girls and wind up  
 in the alley with the other rejects.

Until finally, one day I figured out  
 who they were hiring and why.

(she turns to look at  
 Sheila)

FEATURE SHEILA

Proudly, she demonstrates a sexy pose.

FEATURE VAL

VAL

(continuing)

And the way I found out. Once,  
 after an audition, I swiped my dance  
 card and on a scale of one to ten  
 they gave me: For dance -- 10. For  
 looks -- 3. Well...

(singing)

DANCE TEN, LOOKS THREE  
 AND I'M STILL ON UNEMPLOYMENT  
 DANCING FOR MY OWN ENJOYMENT  
 THAT AIN'T IT, KID...THAT AIN'T  
 IT

DANCE TEN, LOOKS THREE  
 IS LIKE TO DIE  
 LEFT THE THEATER AND  
 CALLED THE DOCTOR FOR  
 MY APPOINTMENT TO BUY...

TITS AND ASS.  
 BOUGHT MYSELF A FANCY PAIR  
 TIGHTENED UP THE DERRIERE  
 DID THE NOSE WITH IT  
 ALL THAT GOES WITH IT.

(MORE)

215     CONTD

215

VAL (contd)

TITS AND ASS  
HAD THE BINGO-BONGO'S DONE  
SUDDENLY I'M GETTING NASH-NAL  
TOURS  
TITS AND ASS WON'T GET YOU JOBS  
UNLESS THEY'RE YOURS

DIDN'T COST A FORTUNE NEITHER  
DIDN'T HURT MY SEX LIFE EITHER  
FLAT AND SASSY  
I WOULD GET THE STRAYS AND  
LOSERS  
BEGGARS REALLY CAN'T BE  
CHOOSERS  
THAT AIN'T IT, KID...THAT AIN'T  
IT

FIXED THE CHASSIS  
"HOW DO YOU DO?"  
LIFE TURNED INTO AN  
ENDLESS MEDLEY OF  
"GEE, IT HAD TO BE YOU"  
WHY?

TITS AND ASS  
WHERE THE CUPBOARD ONCE WAS  
BARE  
NOW YOU KNOCK AND SOMEONE'S  
THERE

YOU'VE GOT 'EM HEY  
TOP TO BOTTOM, HEY

IT'S A GAS  
JUST A DASH OF SILICONE  
SHAKE YOUR NEW MARACAS AND  
YOU'RE FINE  
TITS AND ASS CAN CHANGE YOUR  
LIFE  
THEY SURE CHANGED MINE  
    (strikes a pose  
        and holds it,  
        then turns to  
        the group in  
        line)  
You're all looking at my tits  
now, aren't you?

SHEILA  
Sweet little things.

215     CONTD

215

VAL

I didn't want them like yours.  
I wanted them in proportion.

CONNIE

I'd settle for just one of yours.

VAL

Well, go out and buy them.

(singing)

HAVE IT ALL DONE  
HONEY, TAKE MY WORD  
GRAB A CAB. C'MON  
SEE THE WIZARD ON  
PARK AND SEVENTY-THIRD  
FOR

TITS AND ASS  
ORCHESTRA AND BALCONY  
WHAT THEY WANT IS WHAT YOU SEE  
KEEP THE BEST OF YOU  
DO THE REST OF YOU  
PITS OR CLASS  
I HAVE NEVER SEEN IT FAIL  
DEBUTANTE OR CHORUS GIRL OR  
WIFE

TITS AND ASS  
YES, TITS AND ASS  
HAVE CHANGED  
MY...LIFE!

(speaking)

Connie, if you're really interested, I'll be glad to take you up to see this doctor. He's got a special rate for...

(continuing)

ZACH'S VOICE

Hold it...

VAL

(continuing)

...gypsies. His wife used to be a...

ZACH'S VOICE

...Val! Hold it!

Val stops, realizes she forgot herself, and takes her place in line.

216 CLOSE SHOT - ZACH

216

ZACH

Paul?

217 ON STAGE - FEATURE PAUL

217

PAUL

Ah...Sir?

Paul steps forward hesitantly and waits.

ZACH'S VOICE

When did you start dancing, Paul?

PAUL

Not until very late...

ZACH'S VOICE

Why?

PAUL

I don't know why...I just didn't...

ZACH'S VOICE

Well, what did you do?

PAUL

Oh...Nothing much...

ZACH'S VOICE

What was your family like?

PAUL

We were close...

ZACH'S VOICE

Brothers, sisters?

PAUL

Ah...Two sisters. One died when I was fourteen.

ZACH'S VOICE

How?

The group reacts to this question.

PAUL

I, ah...I really don't want to talk about that. I mean...Why do I have to talk about that?

ZACH'S VOICE

All right, Paul. Back in line.



217     CONTD     217  
Paul steps back in line. There is a pause. The group  
is left standing awkwardly.

218     TWO SHOT - ZACH AND KIM     218  
Zach turns to whisper something to Kim, who gets up and  
starts down the aisle. Zach turns to look at the stage,  
observing how each is holding up.

219     CLOSE SHOT - MORALES     219  
On stage. She is sweating.

220     CLOSE SHOT - PAUL     220  
Worried.

221     CLOSE SHOT - DON     221  
He looks at his watch. He is late for his daytime job  
and probably will get fired.

222     FEATURE BOBBY AND SHEILA     222  
They are whispering to each other. Bobby laughs.

223     BEBE     223  
Completely tranquil.

224     AL AND KRISTINE     224

                  KRISTINE

                  (whispering)

                  Can he keep us standing here  
                  this long?

Al hesitates. He is afraid to antagonize Zach, but  
feels obligated to impress Kristine.

                  AL

                  (steping forward)

                  We've been standing here a long  
                  time, Zach.

225     CLOSEUP - ZACH     225

He picks up the mike angrily, but before he speaks, he  
sees something which stops him.

- 226 AL AND KRISTINE - ZACH'S POV 226
- Kristine, idolizing Al for having the courage to speak up, gives him the added courage to push his luck.
- AL  
What about giving us five, Zach?
- 227 CLOSEUP - ZACH 227
- He hates to waste the time, but smiles, then speaks into the mike.
- ZACH  
Take five, everybody.
- 228 ON STAGE 228
- Everybody clearing off. Kristine proudly hand-in-hand with her knight.
- LARRY  
Stanley, can I hear the "One" routine starting after the insert?
- 229 CLOSE SHOT - ZACH 229
- Remembering.
- 230 INT. ZACH'S WORK AREA IN THE LOFT - DAY (A MEMORY) 230  
(FLASHBACK #10)
- (Piano playing "ONE" is heard.)
- EXTREME CLOSEUP
- Of a gift-wrapped package. Zach's hands are opening it.
- PULL BACK TO SEE Zach, puzzled, as he unwraps it.
- Gathered around him are the composer, lyricist and two producers of the show they are working on. In the room is a piano. The ashtrays are full, used coffee cups, etc., revealing this disheveled and weary group has been working all night.
- Zach takes from the box a chocolate telephone. On top of the receiver in pink icing is: "Call Cassie."
- Zach and the others laugh as Zach goes to the phone, and dials.
- 231 OMITTED 231

232 INT. ZACH'S SLEEPING AREA - DAY (FLASHBACK #10 CONTD) 232

Cassie is in bed. She reaches over to answer the phone.

ZACH'S WORK AREA

He walks with the phone, on a long cord, as he continues to talk into it. Cassie appears in frame, coming toward him. She, too, carries the phone on a long cord, and even though they are only a few feet from each other, they continue to talk to each other through the phone.

When both cords have stretched as far as they can go (only three or four feet from each other), they stop. She says something into the phone which makes them both laugh.

(END FLASHBACK #10)

233 INT. THEATER - CLOSE SHOT - ZACH - DAY (IN PRESENT) 233

Coming out of the memory.

234 INT. PROP ROOM - DAY 234

(Over the following we HEAR the rehearsal pianist playing "ONE.") Cassie is standing at the window, looking out.

235 EXT. BUILDING ACROSS THE STREET - CASSIE'S POV 235

Through the windows we SEE a gym for serious weight lifters. Half-a-dozen professionals are working, sweating, with total dedication.

Still from Cassie's POV, CAMERA MOVES UP TO THE NEXT FLOOR where we SEE, through the windows, a children's tap class in progress.

236 WE CUT TO VARIOUS CLOSEUPS OF THE DANCERS working 236  
with the same terrible sweaty concentration as the weight lifters.

237 Then we CUT TO their teacher, a back view or a young 237  
woman with a similar hairdo to Cassie. She turns and we SEE a WOMAN only a few years older than Cassie. On her face is boredom; defeat.

238 CLOSEUP - CASSIE 238

Turns from window. The idea of someday finding herself in the same position as that teacher makes her shudder.

Larry comes in, holds up bag.

LARRY

Uncle Larry's heartburn kit.

(starts taking  
things from  
the bag)

One totally indigestible cold  
hot pastrami, one lukewarm  
celery tonic...

CASSIE

I'm going back on the six-thirty  
plane.

LARRY

Naturally, since you just got here.

(CONTINUED)

238 CONTD

238

CASSIE

At least I hurt my elbow, so  
the trip wasn't a total loss.

LARRY

I kind of talked to Zach...

CASSIE

What's the point?

He doesn't believe I came for a  
job. He thinks I...The truth.  
How did he take it when I left?

LARRY

The truth?

CASSIE

I don't like the way you said  
that. Lie. You know how I  
know how bad he wanted me back?  
Because he didn't call me once,  
not once, to beg me please come  
back. As if I would, of course.  
Not that he can't be sweet and  
funny, even warm, but...will  
you do me a favor? He is what  
he is, and that's it, so please,  
stop talking about him.

KIM'S VOICE

Excuse me...

Larry and Cassie turn.

ANOTHER ANGLE

Kim is standing in the doorway.

KIM

(going to Cassie)

Zach asked me to give you this.  
(hands Cassie a  
piece of paper)  
It's the phone number of his  
business manager. In case you  
...He thought you might...if  
you need...

CASSIE

Some money?

238 CONTD

238

LARRY

He didn't mean...

CASSIE

Money? If I need some money?

Kim goes out.

LARRY

All he meant was...

CASSIE

Please!

LARRY

Look, if you change your mind  
about going back...

(he goes out)

239 INT. THEATER - ON STAGE - DAY

239

Judy is doing her turn.

JUDY

...My sister was such a little  
brat is the reason, but still,  
I guess, maybe it was a little  
extreme, shaving her head.Then my father lost his job and  
we had to leave El Paso.Oh, and I used to practice kiss-  
ing with Sara Louise, my best  
friend. Remember how we used  
to do that?(waits, gets no  
answer)

You don't? Nobody?

(doubles over with  
embarrassment)

Oh my God!

KRISTINE

(after a moment)

I did.

(Al looks at her)

Once.

SHEILA

What the hell. Count me in.  
Twice.

240 MED, SHOT - ZACH

240

Kim, crossing through the empty row of seats, comes to Zach.

JUDY'S VOICE

Would you like to hear about  
the first time I saw a dead  
body?

As Zach looks from the stage to Kim he sees something on the flyfloor stairs.

241 LONG SHOT - CASSIE ON FLYFLOOR STAIRS - ZACH'S POV 241

Cassie, in her audition clothes, is coming down the stairs from the flyfloor.

ZACH'S VOICE

Larry? Where the hell is Larry?

242 FEATURE ZACH - (STAGE B.G.) 242

Zach starts down aisle toward stage as Larry comes out of the wings.

ZACH

(continuing)

Everybody go downstairs with  
Larry and learn the lyrics to  
a song from the show.

Everybody on stage follows Larry off.

243 LONG SHOT - CASSIE ON FLYFLOOR STAIRS - ZACH'S POV 243

ZACH'S VOICE

(trying to stay cool)  
Cassie, I'm trying to work.

CLOSE SHOT - CASSIE

CASSIE

Me, too! That's what I'm trying  
to do! I need a job, not a hand-  
out, and goddamn it, it's my turn  
to audition like everybody else.  
Sorry, I can't tell you my secrets.  
You already know them.

ZACH'S VOICE

Not here, Cassie.

243 CONTD

243

CASSIE

Here's the only place there is  
for me. On stage. All I am is  
a gypsy. I never had an apartment  
in my life that wasn't a sublet.  
All I know how to do is point my  
toes and leap.

(singing)

I...I AM A DANCER  
THAT'S WHO I AM  
WHAT I DO

ZACH

(spoken)

Cassie...

CASSIE

(singing)

I...I AM A DANCER  
GIVE ME THE STEPS  
I'LL COME THROUGH

GIVE ME SOMEBODY TO DANCE FOR  
GIVE ME SOMEBODY TO SHOW  
LET ME WAKE UP IN THE MORNING TO FIND  
I HAVE SOMEWHERE...EXCITING...TO GO

ZACH

Christ, Cassie! How can I put  
you in the chorus? You don't  
fit!! You're too goddamn good.

CASSIE

(speaks)

If I'm that good I can dance any  
way you tell me.

(singing)

LET ME DANCE FOR YOU  
LET ME TRY  
LET ME DANCE FOR YOU  
WE MADE A LOT OF MUSIC DANCING  
YOU AND I

ZACH

We? You're talking about us?

CASSIE

I'm talking about a job! I  
haven't worked in a year.

(singing)

PLEASE...GIVE ME AN ANSWER  
GIVE ME A PLACE  
TO BEGIN

(MORE)



243 CONTD

243

CASSIE (contd)  
I...I AM A DANCER  
THIS IS MY HOME  
LET ME IN

GIVE ME SOMEBODY TO DANCE WITH  
GIVE ME SOMEBODY TO BE  
LET ME WAKE UP FEELING TERRIBLY PROUD  
THAT THE GIRL...IN THE MIRROR...IS ME  
(she starts to dance)

244 CLOSE SHOT - ZACH 244

245      FEATURE CASSIE      245

As she continues her dance.

246 CLOSE SHOT - ZACH 246

247 INT. LOFT - NIGHT (ZACH'S MEMORY) 247

Romantically lit. Zach and Cassie, both partially nude, are dancing together.

As they dance past the windows, we SEE the river and the lights in the buildings of Manhattan.

248 INT. THE STAGE - CASSIE (IN PRESENT) 248

She continues dancing. (The cut from Zach's memory blending perfectly on a turn or a leap.)

CLOSE SHOT - ZACH

Watching her.

249 INT. LOFT - WIDE SHOT (ZACH'S MEMORY) 249

In a quick, almost subliminal FLASH-CUT we SEE the meticulous, pre-Cassie, Mondrian barrenness.

250 CLOSE SHOT - ZACH (IN PRESENT) 250

Watching Cassie dance.

ON STAGE - CASSIE (IN PRESENT)

She continues dancing.

CLOSE SHOT - ZACH

Watching her; remembering.

- 251 INT. LOFT (ZACH'S MEMORY) 251
- He is teaching her a new routine. She argues with him. They quarrel. He takes her by the shoulders and roughly turns her so that she is facing the mirror.
- 252 INT. ON STAGE - CASSIE (IN PRESENT) 252
- We SEE Cassie dancing.
- CLOSE SHOT - ZACH
- Watching her; remembering.
- 253 INT. ZACH'S LOFT - DAY (ZACH'S MEMORY) 253
- Cassie is dancing. Zach is sitting on the floor sketching her. She sees him absorbed in what he is doing and does a comic combination, which makes him laugh. She goes to him, sits on the floor beside him, looks to see the sketch he has been making.
- 254 INSERT - ZACH'S SKETCH 254
- It is a comic cartoon of Cassie, perhaps with Minnie Mouse legs and arms and a Cheshire Cat grin.
- ZACH AND CASSIE
- She grabs the sketch pad from him and hits him on the head with it as they both laugh.
- 255 INT. ON STAGE - CASSIE (IN PRESENT) 255
- She finishes the dance routine and begins singing.
- CASSIE  
(singing)  
LET ME DANCE FOR YOU  
LET ME TRY  
LET ME DANCE FOR YOU  
WE MADE A LOT OF LOVELY MUSIC DANCING
- LET ME DANCE FOR YOU  
LET ME TRY  
LET ME DANCE FOR YOU  
WE MADE A LOT OF MUSIC DANCING  
YOU AND...
- 256 CLOSE SHOT - ZACH 256
- He can't take it anymore.
- ZACH  
Stop it!

257     FEATURE CASSIE     257  
        She stops; surprised. Music stops.

258     FEATURE ZACH (CASSIE'S POV)     258  
        He turns and starts up the aisle toward his desk.

259     CLOSE SHOT - CASSIE     259  
        Watching; puzzled.

260     FEATURE ZACH (CASSIE'S POV)     260  
        Zach stops, turns, looks at her a moment, struggling  
        with conflicting emotions before he speaks.

ZACH  
        Go down with the others and  
        learn the lyrics...We'll see.

He turns and continues toward his desk.

261     CLOSE SHOT - CASSIE     261  
        She stands a moment, then goes to the wings.

262     WINGS     262  
        She passes Paul. CAMERA STAYS ON PAUL. When Cassie  
        has passed, he goes out on stage.

263     ON STAGE     263  
        Paul looks out front, then starts to cross the bridge.

264     PAUL'S POV     264

PAUL

Hello?

Zach's light goes on.

PAUL

(continuing)

I just wanted to ask...if I  
        can't...talk about myself, I'm  
        out?

ZACH'S VOICE

I like the way you dance, Paul.

PAUL

I can't do it. I wish I could,  
        I just can't.

ZACH'S VOICE

Tell me. I'm just curious. If you're going to change your name, why go from Puerto Rican to Italian?

PAUL

Well, I...people always used to say I don't look Puerto Rican.

ZACH'S VOICE

So you figured you looked Italian?

PAUL

No, I, ah...I just wanted to be somebody new, so I became Paul San Marco.

ZACH'S VOICE

Why did you want to be somebody new?

PAUL

I don't know. I'm not too proud of myself, I guess.

ZACH'S VOICE

What made you want to be a dancer?

PAUL

My father loves movies. When I was a kid he'd take us all the time to 42nd Street. The ones I loved were the musicals.

ZACH'S VOICE

How old were you?

PAUL

Seven or eight.

ZACH'S VOICE

On 42nd Street? With all the creeps and weirdos?

PAUL

He didn't know that. It was cheap. Anyhow, because of my eyes -- I wear contacts now -- I'd have to move down front by myself so I could see.

(MORE)

PAUL (contd)

And...well, these strange men would come and sit beside me and "play with me." You know?

ZACH'S VOICE

Look, Paul. If this is too rough for you...

PAUL

No...no...no...I have to. I knew I was gay. In school they'd whistle at me in the halls and everything. But what really bothered me was I didn't know how to be a man.

ZACH'S VOICE

What was your first job as a dancer?

PAUL

At the Jewel Box Revue, the drag show. I was fifteen. I went to audition but they weren't interested in my dancing.

They said, "show us your legs," and they took me upstairs to this filthy rat-hole and they shaved my legs and put a pair of nylon stockings on me and high heels and there I was -- in show business. The asshole of show business, but a job.

ZACH'S VOICE

What'd you tell your parents?

PAUL

I was a dancer in a show. Not what kind, of course. They couldn't stop bragging.

Then the show was going to Chicago and my parents wanted to bring my suitcase down to the theater after the show to say goodbye, and, I don't know why -- I said okay.

(MORE)

PAUL (contd)

Well, we were doing this Oriental number and I was wearing this slinky Oriental dress and this enormous headdress with gold balls hanging all over it and I was going down the steps for the finale when who should I see by the stage door...my parents. They got there too early.

I freaked. I didn't know what to do, so I ran past them as quick as I could, hoping they wouldn't recognize me, but the minute I passed I heard my mother say, "Oh, my God."

...I died.

After the show I took off my makeup and put on my clothes, not knowing if they'd be downstairs or what, but there they were, standing in the middle of all these freaks. You should have seen my parents. They didn't know where to look.

My mother had the guts to look me in the eyes. I could tell she'd been crying! "Make sure you eat good," she said.

But my father couldn't look at me.

"Take care of yourself," he said, looking at the floor and they started out, but then, my father turned around and went over to the producer. "Take care of my son," he said.

EXTREME CLOSEUP - PAUL'S FACE

His eyes are filled with tears.

264     CONTD     264

PAUL  
That was the first time he ever  
called me that...and I...  
(can't continue)

265     FEATURE ZACH     265

Shaken by Paul's recital, by the whole day. He puts  
his arm around Paul.

266     ON STAGE     266

Larry comes out.

LARRY  
Zach...

267     ZACH AND PAUL     267

Zach holds up his hand, signaling for Larry not to  
speak. Larry sees what's going on, stops.

CLOSE SHOT - PAUL

CLOSE SHOT - ZACH

268     MED. LONG SHOT - ZACH, PAUL AND LARRY     268

ZACH  
Okay, Larry. Bring them in.

Paul turns and goes on stage.

269     ON STAGE     269

Robbie brings the trunk of hats in, followed by the  
company, including Cassie.

LARRY  
Everybody grab a hat.

All of the dancers begin taking rehearsal hats of various  
kinds from the trunk, trying them on, swapping with each  
other, etc.

ZACH'S VOICE  
(to the group)  
All right. This is the combination  
that goes with the lyrics you just  
learned. Now -- this is important!  
I want to see Unison Dancing.

269 CONTD

269

CLOSE SHOT - CASSIE

She knows he is directing this especially to her.

ZACH'S VOICE

(continuing)

Every head, arm, body angle,  
exactly the same. I don't want  
anybody to pull my focus. Okay,  
Larry.

THE GROUP

LARRY

Let's review it. Starting  
position is upstage, chin up,  
hat down, pop the right heel,  
reverse direction, five, six,  
seven, eight. Hold it -- hold  
it --

(to Kristine)

You with us?

(to group)

On "singular sensation," make  
sure the arms get all the way  
across the face and back to  
shoulder, three, four...

They begin rehearsing "ONE," with Larry calling out each  
step as they do it. It is very rough. Nobody really has  
it yet.

LARRY

(when they have  
finished)

Let's do the whole combination  
again. Away from the mirror.

MIKE

Excuse me, but after we do the  
grapevine step, the hat comes  
down on two?

LARRY

Hat's on two.

JUDY

Where does the hat go up?



269 CONTD

269

LARRY

It's on five. One, two, three,  
four, five, six, seven, eight,  
one, two...

ZACH'S VOICE

Listen, now listen.

(they all stop)

Larry has the exact style I'm  
looking for, very 30's.

Everybody keep your eye on  
him. Now let's try it again.

(yells)

A five, six, seven, eight!

They do the number again. It is still very rough.  
Nothing is in sync. We SEE the dancers struggling  
with the moves, making mistakes, trying to correct  
them, etc.

LARRY

Right. Let's do it in groups  
of four. First group ready?

A five, six, seven, eight.

Group one. Group two. Group  
three. Group four.

The number is beginning to take shape now. The dancers  
are getting better, more in unison.

(NOTE: We now begin to SEE the above entirely through  
Zach's eyes. Cassie does not fit in with the others.  
Her kicks are higher, her movements sharper, more  
defined. Every move she makes has a distinctive style  
which makes her stand out from the others.)

270 LONG SHOT - THE STAGE - ZACH'S POV 270

Everybody disappears except Cassie.

271 CLOSE ON ZACH 271

272 LONG SHOT - THE STAGE - ZACH'S POV 272

Same shot as above, but with all the other dancers  
having reappeared.

LARRY

Right. Let me see the girls  
in the line. The tallest girls  
in the center, shorter girls  
on the ends. A five, six, seven,  
eight...a one, change.

GIRLS

(singing)

ONE

ZACH'S VOICE

Cassie, you're late!

GIRLS

SINGULAR SENSATION  
EVERY LITTLE STEP SHE TAKES

LARRY

(to Sheila)

Straighten the supporting leg,  
Sheila.

GIRLS

(singing)

ONE...

ZACH'S VOICE

Cassie, don't pop the head!

GIRLS

THRILLING COMBINATION

LARRY

Maggie, make it sharper.

GIRLS

EVERY MOVE THAT SHE MAKES

ZACH'S VOICE

Cassie, too high with the leg.

GIRLS

ONE SMILE AND SUDDENLY NOBODY  
ELSE WILL DO...

ZACH'S VOICE

Too much pli  , Cassie.

GIRLS

YOU KNOW YOU'LL NEVER BE LONELY  
WITH YOU KNOW WHO...

272 CONTD

272

LARRY  
Eyes front, Val.

GIRLS  
ONE MOMENT IN HER PRESENCE  
AND YOU CAN FORGET THE REST.

ZACH'S VOICE  
Cassie, you're late on the turn.

GIRLS  
FOR THE GIRL IS SECOND BEST  
TO NONE, SON  
OOH, SIGH, GIVE HER YOUR  
ATTENTION

ZACH'S VOICE  
Don't pop the hip, Cassie.

GIRLS  
DO I REALLY HAVE TO MENTION  
SHE'S...THE...ONE.

LARRY  
That's good placement, Sheila.  
All right, boys.

BOYS  
(singing)  
ONE...

ZACH'S VOICE  
Do it again, Cassie! With the  
boys.

273 CLOSE SHOT - CASSIE

273

Cassie realizes that by making her dance with the boys  
Zach is being unusually hard on her, trying to make her  
quit. This only makes her more determined.

274 GROUP

274

BOYS  
SINGULAR SENSATION  
EVERY LITTLE STEP SHE TAKES...

275 CLOSE ON ZACH - WATCHING

275

276 FEATURE CASSIE

276

Cassie, trying very hard, can't help but move in a very  
sensual way. Her movements are still bigger, sharper,  
stronger, more graceful, much more stylish than everybody  
else.

276 CONTD

276

LARRY  
Six, seven, eight. A one...

BOYS  
(singing)  
ONE...

ZACH'S VOICE  
Don't pop the head, Cassie!

BOYS  
THRILLING COMBINATION  
EVERY MOVE THAT SHE MAKES  
ONE SMILE AND SUDDENLY NOBODY  
ELSE WILL DO  
YOU'LL KNOW YOU'LL NEVER BE  
LONELY WITH YOU KNOW WHO

ONE...MOMENT IN HER PRESENCE  
AND YOU CAN FORGET THE REST

ON STAGE - FEATURE CASSIE

ZACH'S VOICE  
Goddamn it! You're distorting  
the combination, Cassie! Pull in!

CLOSE SHOT - CASSIE

She is determined to do it.

277 CLOSE SHOT - ZACH

277

Watching Cassie.

278 INT. ZACH'S BATHROOM - DAY (A MEMORY) (FLASHBACK #11) 278

He comes in and stops cold at what he sees: Cassie's  
toothbrush is not in the water glass. Instead, in the  
glass, is the key he gave her.

Over this we hear:

BOYS  
FOR THE GIRL IS SECOND BEST  
TO NONE, SON  
OOH, SIGH, GIVE HER YOUR  
ATTENTION  
DO I REALLY HAVE TO MENTION  
SHE'S THE ONE...

(END FLASHBACK #11)

279 INT. THEATER - ON STAGE - WIDE SHOT (IN PRESENT) 279

The boys and girls form a single line now.

LARRY

All right, now everybody in  
line and...

They all begin the routine again singing and dancing.

FEATURE CASSIE

Step by step we SEE her manage to bring her style down. First the kick becomes not as high, leveling off with everybody else; then her turns become less sharp and stylish, blending in with the others, the overall sensuality disappears until, finally, having taken all of the individuality out, every single movement she makes is exactly like everybody else's.

280 CLOSE SHOT - ZACH 280

Watching her forced to dance like everybody else is painful to him.

281 INT. ZACH'S LOFT - DAY (A MEMORY) (FLASHBACK #12) 281

Zach alone. He is staring at Cassie's flowers and plants, all dead but still in place, never having been removed.

(END FLASHBACK #12)

282 INT. THEATER - CLOSE SHOT - ZACH (IN PRESENT) 282

Holding his head in his hands, he is unable to watch her.

283 FEATURE CASSIE 283

Dancing exactly like everybody else.

ZACH'S VOICE

Cassie, come here.

She stops dancing; puzzled.

ZACH'S VOICE

Off stage. Down the aisle.

She goes down the steps; starts up the aisle toward Zach, as he comes down the aisle toward her.

283 CONTD

283

ZACH'S VOICE

All right, stop. Turn around  
and watch the routine.

She turns toward the stage.

284 ON STAGE - DANCERS - CASSIE'S POV

284

They do the routine perfectly now, all precisely  
together; none with any individuality.

285 TWO SHOT - ZACH AND CASSIE

285

ZACH

Is that really what you want?

CLOSE SHOT - CASSIE

Watching them.

286 ON STAGE - THE CHORUS - CASSIE'S POV

286

The number continues.

287 FEATURE CASSIE

287

She turns to Zach.

CASSIE

That's what I am.

CASSIE AND ZACH

ZACH

Wrong! You're special.

CASSIE

We're all special. Paul is  
special. Bebe. Sheila. Every-  
body on that stage is special.

Roughly he turns her toward the stage and holds her by  
the shoulders. This is shot from the same angle we saw  
him hold her in front of the mirrors in his memory of  
their quarrel during Cassie's dance.

ZACH

You know goddamn well what I  
mean.

(he turns her  
roughly toward  
the stage)

Look at them! Look at them!

(MORE)

ZACH (contd)  
                  (he becomes aware  
                  that he is holding  
                  her)  
Why did you leave me?

                  CASSIE  
Why, Zach -- you noticed!

                  ZACH  
Very funny. You could have  
told me, at least, about the  
movie offer, instead of leaving  
a note.

                  CASSIE  
What would you tell me, if I  
told you? Take it. Right?  
I didn't want you to tell me  
take it.

                  ZACH  
What do you mean? You took it.

                  CASSIE  
That's one thing, my taking it.  
Your telling me take it is  
something else.

Anyhow, you're the one who  
left, not me. Months before  
I went to Hollywood.

                  ZACH  
Left? We were living together.

                  CASSIE  
Sharing the same apartment, but  
when did I see you?

                  ZACH  
What're you giving me? The  
neglected woman bullshit?  
Jealous of my work? You acted  
so proud I was making it.

                  CASSIE  
I was proud. Still am. And I  
know directing a show takes 24  
hours a day, which I wanted for  
you as much as you did.

287 CONTD

287

ZACH

As long as I spent an equal 24  
hours a day with you.

CASSIE

Exactly! That's all I wanted!

ZACH

Can you tell me how, exactly,  
that's possible?

CASSIE

If I knew that, I'd be the hit  
and you'd be asking me for a job.

ZACH

(laughs)

Jesus.

CASSIE

Don't you know why I took that  
job in Hollywood? Not for me.  
For you. It was the only way to  
hold you, I thought. To be a  
star like you. To make you want  
me again -- treat me important.

288 ON STAGE - FEATURE LARRY

288

The number has ended. Larry calls to Zach.

LARRY

Ready, Zach? Who do you want  
to pick?

289 ZACH AND CASSIE

289

ZACH

(into mike)

I don't know yet. Do the tap  
combination. Start matching  
them up.

Zach and Cassie continue looking at each other, then  
he turns and goes back to his desk.

CASSIE'S POV

Watching him.

LARRY'S VOICE

Okay, everybody. Girls in front.  
Boys upstage. Nice and easy now.  
Five...six...seven...eight...



290 Cassie turns and goes back on stage, crosses in front 290  
of the dancers to the steps to the flyfloor. The tap  
music segues and becomes the accompaniment for Cassie's  
song.

291 ON STEPS - CLOSEUP - CASSIE 291

CASSIE

(sings)

KISS TODAY GOODBYE  
THE SWEETNESS AND THE SORROW  
WISH ME LUCK, THE SAME TO YOU  
BUT I CAN'T REGRET  
WHAT I DID FOR LOVE, WHAT I DID  
FOR LOVE.

During the number we SEE Larry, b.g., and the dancers  
on stage. They are doing a soft-shoe combination in a  
totally different tempo from the ballad Cassie is  
singing, causing an almost surrealistic effect.

CASSIE

(singing)

LOOK, MY EYES ARE DRY  
THE GIFT WAS OURS TO BORROW  
IT'S AS IF WE ALWAYS KNEW  
AND I WON'T REGRET WHAT I DID  
FOR LOVE  
WHAT I DID FOR LOVE  
GONE

LOVE IS NEVER GONE  
AS WE TRAVEL ON  
LOVE'S WHAT WE'LL REMEMBER

KISS TODAY GOODBYE  
AND POINT ME TOWARD TOMORROW  
WE DID WHAT WE HAD TO DO  
WON'T FORGET, CAN'T REGRET  
WHAT I DID FOR LOVE

292 FEATURE LARRY AND DANCERS 292

On the downbeat of the last bar of the vocal we segue  
as one to the tap combination music.

LARRY

(when they finish  
tap combination)

Okay, everybody stage right,  
please. I'm going to put you  
into couples now.

As the dancers move into wings.

293     SHEILA     293

She is exhausted, barely holding herself together.

                 SHEILA  
                 God, when it's over do I need  
                 a drink!

294     MIKE     294

Barely hanging on.

                 MIKE  
                 He's got to know what he wants  
                 by now.

295     MORALES     295

It is all she can do to continue.

                 MORALES  
                 Oh Jesus, have I got a headache.

296     BEBE     296

Composed; not even tired.

297     FEATURE LARRY     297

                 LARRY  
                 Let me see, I'll start with  
                 Sheila, Don, Bebe and Bobby...  
                 a five, six, seven, eight.

They begin the combination.

                 LARRY  
                 Let me see some smiles.

Sheila forces a big phony show-business smile.

                 LARRY  
                 Not that phony "sell" smile.  
                 The "boy, I love to dance"  
                 smile.

Sheila gives him another exaggerated version of what he  
seems to be asking for.

298     CLOSE SHOT - ZACH     298

Watching.

299 ON STAGE

299

They complete the combination.

LARRY

Okay, all right, stage left...  
let me see...ah...Morales here  
with Greg, Val...Mark, dance  
with Val...a five, six, seven,  
eight...

They begin to dance.

LARRY

Hold upstage a bit...Morales,  
I'm not hearing any taps.

MORALES

It's my sneakers.

She begins to comically exaggerate her foot motions, as  
if trying to make the sound of taps come out of her  
sneakers.

LARRY

Stay on the beat...

They complete the combination.

LARRY

Okay, kids, stage left...ah...  
Maggie and...  
(to Mike)  
Mark.

MIKE

(correcting him)  
Mike.

LARRY

Sorry. Connie, are you hiding  
back there? Come out here.

CONNIE

(running into position)  
Tapping is not my strongest point.

LARRY

And give me...Paul. Are you  
ready?...A five, six, seven,  
eight...

This group begins the combination.

299 CONTD

299

LARRY

Boys, hold upstage of the girls.  
...Connie, relax, enjoy it.

Connie, who really doesn't tap well at all, begins doing an entirely different kind of swaying tap, which is something she can do a little better.

300 FEATURE PAUL

300

As he does a turn, his face tightens with terrible pain.  
He falls.

The others stop; go to him.

MIKE

You okay?

PAUL

(in terrible pain)  
Oh...Jesus!

LARRY

What is it?

PAUL

It's...okay...just a...  
(it is obvious he  
is in terrible pain)

301 MED. SHOT - ZACH

301

Coming down the aisle and onto the stage.

MORALES

His knee. The cartilage. He  
had it operated on last year.

ZACH

Larry, call a doctor.

PAUL

No!

ZACH

(to Larry)  
Dr. Sidney Rhodes, 555-7639.

LARRY

(as he goes, repeating  
number)  
555-7639.

Cassie goes to them.

301 CONTD

301

CASSIE  
Prop something under his knee.

ZACH  
Get me a dance bag.

Maggie and Judy race off to get a bag. The others are looking at Zach. This is the first time they have seen him as a human being.

ZACH  
(handles Paul's  
knee tenderly)  
It's already swelling.

(CONTINUED)

301 CONTD

301

PAUL  
It's okay. Really. I just  
twisted it.

Maggie has won the race. Comes back, hands the bag to Zach, who starts to slide it very gently under Paul's knee.

ZACH  
Easy, ready...up.

PAUL  
(the pain is  
excruciating)  
Oh shit.

CASSIE  
Anybody have a Darvon, Valium?

SHEILA  
(raising her hand)  
I do.

Sheila crosses to her dance bag.

MORALES  
Somebody get some water.

Mark runs off right.

CASSIE  
Don't worry. You're going to  
be okay.

PAUL  
Sure.

Sheila comes to Paul with a silver pillbox, which she opens as Mark rushes in with a cup of water.

MARK  
You think we should give him  
that? We don't know what's  
wrong.

SHEILA  
Please. I've had three already  
-- since lunch.

Larry comes rushing in from the wings.

301     CONTD

301

LARRY

Doctor said to get him into a cab and over to St. Joseph's Hospital. He'll be waiting at the emergency entrance.

ZACH

Right.

(looking around)

Let's get him up.

Robbie and Bobby move in to help, their arms under Paul, very gently.

ROBBIE

Ready, one, two, three.

They lift Paul and start to carry him off.

CASSIE

Where's his dance bag?

GREG

Which is his?

MORALES

Here.

She gives it to Bobby.

ZACH

Paul? Dr. Rhodes'll fix you up.

(Paul nods)

Call me from the hospital.

They all watch as Paul is carried off. Zach turns and walks back toward the apron of the stage. He starts across the bridge over the pit and then stops and turns toward the solemn dancers.

As he looks at them, we CUT TO each of them from ZACH'S POV.

They are all anxious, puzzled.

302     CLOSE SHOT - CASSIE

302

Watching him.

303     FEATURE ZACH

303

ZACH

What happens when you can't dance anymore?

He looks at them.

303 CONTD

303

CUT TO SEVERAL DANCERS. After a pause.

ZACH

Connie?

CONNIE

When your knees go, it's all over.

ZACH

Then what?

CONNIE

For me? Real life, I guess.

ZACH

Getting married? Having babies?

CONNIE

Going off my diet!

They all laugh, including Zach, breaking the tension.

304 CLOSE SHOT - CASSIE

304

Studying Zach.

305 FEATURE ZACH

305

He turns to Mark.

ZACH

(to Mark)

How about you? Don't you want to do more in life than just dance in the chorus?

306 FEATURE MARK

306

MARK

Gee, I just want to get in one.

307 THE GROUP

307

Again they all laugh, including Zach.

308 FEATURE SHEILA

308

SHEILA

You don't remember, but we were in a show together, in the chorus, a hundred years ago.



309 ZACH AND SHEILA

309

ZACH

Of course I remember.

SHEILA

You were a rotten dancer.

ZACH

Why do you think I became a choreographer?

(they all laugh)

How's it been?

SHEILA

Since then? My God. Good. Great. Terrible. So-so. I actually found the glass slipper once. It fit perfectly, but it broke. I've got a daughter who's nine -- loves me a lot, hates me a lot and, God help her, wants to be a dancer.

MORALES

How could anybody in their right mind want to be anything else? I remember when I used to stand outside the stage door and watch all those girls come out, I'd think: "God, could anything like that ever happen to me?" But now I meet somebody and they say to me: "Wow, you dance on Broadway! You got somewhere. You're something."

Zach looks at Bebe.

ZACH

You've had quite a day, huh?

BEBE

(laughs)

A few months ago, the night before I was supposed to audition for a new show, I had a kind of breakdown. I started to cry and I couldn't stop for two weeks. I just got out of the hospital and my doctor said it was too soon to try again, but...I did, and now even if I lose, I won.

- 310     FEATURE CASSIE     310  
        Watching Zach.
- 311     FEATURE ZACH     311  
        He looks around at the rest of the dancers, ending on  
        Larry.
- 312     FEATURE LARRY     312  
        Larry looks at him, then at Cassie, then back to Zach.
- 313     FEATURE ZACH     313  
        Zach turns, descends into the aisle and starts toward  
        his desk.
- 314     FEATURE LARRY     314

LARRY

Okay...line up, everybody.

MUSIC: The vamp to "ONE" begins. It is repeated again  
 and again, creating a feeling of tension.

- 315     VERY HIGH SHOT     315  
        The long shafts of light in different colors create an  
        eerie mood as the dancers, seen as tiny figures from  
        above, slowly move from their positions around the  
        stage. The vamp to "ONE" continues, again and again  
        as dancers move gradually, almost like puppets,  
        manipulated by unseen strings to occupy their original  
        positions in line, with one space vacant where Paul  
        stood.
- 316     FOURTH SHADOW SHOT     316  
        The shadows are now very long and ominous, extending  
        across the entire stage floor and up the rear wall.

ZACH'S VOICE

Before I start eliminating, I  
 want to say I think you're all  
 terrific...You're all...special  
 ...very special...

- 317     CLOSE ON CASSIE - REACTING     317

ZACH'S VOICE

(continues)  
 I really wish I could hire all  
 of you, but I can't.

318      FEATURE ZACH

318

ZACH

(continues)

Will the following please step  
forward: Judy...Don...Greg...  
Sheila...Al...Morales, no.  
I'm wrong. Back in line...  
Kristine...Connie...Maggie.

319      STAGE

319

As each steps forward, thinking he has the job, each  
reacts in his own individual way.

We milk this moment, cutting to both winners and losers,  
recording the variety of reactions; allowing the audience  
to match up who they thought would win, with who it looks  
like has won.

ZACH'S VOICE

Front line, thank you very much.  
I'm sorry.

They are all surprised. Everybody thought the front  
line was the ones he selected to hire.

320      CLOSE SHOT - CONNIE

320

A pro, she waves goodbye and on to the next audition.

321      AL AND KRISTINE

321

Al puts his arm around Kristine and waves bravely to  
Zach as he leads Kristine off.

322      JUDY

322

Scratches; grins; lopes off.

323      MAGGIE

323

Cries.

324      GREG

324

Waves to Bobby as he goes.

325      CLOSE SHOT - SHEILA

325

She has gone to get her dance bag and now crosses alone,  
behind the winners, hoping to avoid having to say  
goodbye which is much too painful. She gets almost  
to the wings without looking back, then she stops, unable  
to resist one final look, a goodbye. She blows a kiss  
to Cassie.

- 326     FEATURE CASSIE     326
- She waves to Sheila.
- 327     FULL SHOT     327
- Sheila goes off.
- The winners stand there, proud and pleased and triumphant, but trying not to show it. They are Bobby, Mark, Mike, Richie, Bebe, Val, Morales, and Cassie.
- 328     INTERCUT - ZACH'S LIGHT AND VARIOUS MEMBERS OF GROUP     328
- ZACH
- Rehearsals begin September 22nd.  
We'll rehearse for six weeks,  
with a two-month out-of-town  
tryout. Our New York opening  
will be sometime mid-January.  
Be prepared to sign a standard  
minimum contract with a six-month  
rider. I'm very happy we're  
going to be working together.
- Zach's light goes off.
- 329     STAGE     329
- All of the dancers, except Cassie, drift off. As they go, they exchange comments about what a hell of a day it has been.
- 330     FEATURE CASSIE     330
- Trying to decide whether she should leave or go to Zach. She decides to leave, and puts on a brightly colored scarf from her dance bag.
- ZACH'S VOICE
- Cassie?
- She stops; turns toward him.
- 331     LONG SHOT - ZACH'S DESK (CASSIE'S POV)     331
- His light goes on.
- We SEE Kim taking a briefcase, envelopes, etc., and leaving.
- 332     ON STAGE - CASSIE     332
- Cassie looks at the light.

333 CLOSE SHOT - ZACH

333

ZACH

My God! How you dress. You  
could be arrested for wearing  
that combination of colors.

334 CLOSE SHOT - CASSIE

334

A long pause, then she grins, and, starting toward him,  
crosses the bridge to the aisle, going out of frame.

As she does, we begin to HEAR the piano vamp to "ONE"  
and WIPE TO BLACK, going from right of frame to left.

335 As soon as the BLACK reaches the end of the frame,  
left, a follow spot appears at the extreme right of  
the frame, then begins moving slowly from right to  
left.

335

Gradually, we realizing we are seeing a spotlight  
sweeping across the floor of a stage.

One at a time, from the wings, stage right, the cast  
appears for curtain calls. They are wearing the glitzy  
costumes from the show's finale, including tophats.

CLOSING CRAWL

\* \* \* \* \*



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